

# ORIGIN OF HIS NAME EXPLAINED BY SOUSA

Famous Bandmaster Was Born Almost in Shadow of the White House.

LIEUT. COMMANDER JOHN PHILIP SOUSA, the world-famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant commander himself told the story it makes a most interesting yarn.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ocha, a great musician, born on the Rhine, emigrated to America, trunk marked S. O. U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O. U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music, but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Seriously, I was born on the 6th day of November, 1854, in G Street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's Church in Twenty-second Street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

Lieut. Commander Sousa and his band come to Seattle Dec. 16, and will give two concerts at the Masonic Temple.

PLAY HERE DECEMBER 16



JOHN PHILIP SOUSA.

JOHN PHILIP SOUSA and his famous band will give two concerts at the Masonic Temple on the afternoon and evening of Dec. 16, Miss Katherine Rice, his local manager, announces. The best known band master and composer of marches in the world, Sousa has been before the public twenty-nine years, his travels including five tours of Europe and one journey around the globe with his inimitable band.

From NOV 13 1921  
PIONEER PRESS  
St. Paul, Minn.

## SOUSA TREASURES SUNDIAL March King Relates Tale of India

Time's passing moments, myriad like the desert sands."

It is perhaps one of those reflective moments in the life of John Phillip Sousa, the "March King," that is mirrored in picture here. Friends of the great bandmaster confide that the little scene is a rather familiar one at the summer home of Sousa.

The March King is a well known personage at Sands Point, Manhasset, Long Island. The summer estate he has created there is said to be typical of Sousa. Broad acres spread their emerald carpet beyond eye's reach, but everywhere is seen some little token that hints broadly of Sousa's artistry.

Such a token is the Benjamin Franklin sundial pictured.

Just a bit of lore connected with Sousa's possession of the sundial makes the incident of more than passing interest.

In 1911, Sousa together with his band, set out for a tour of the remotest parts. Eventually, the organization reached India, where concerts were booked for all the principal cities.

### The Sundial Story.

It was at El-Kafir, an inland military post of British territorialists, that threads in the fabric of the sundial legend were first woven.

A cosmopolitan crowd had gathered in the barrack enclosure that served for a parade ground. During the regular intermission, Sousa was approached by a man from the audience.

"This stranger told me he was an American, but that for the past six years he had lived in different parts of India," Sousa explains when recounting the incident. "At all events, this ragged fellow was just another of hundreds of victims to the tropical lure. Drink and narcotic had worked their havoc with him, and at the time I could plainly see he was suffering from a strangely disordered mind."

"At some time or other, it seemed, this fellow had visited the campus at the University of Pennsylvania. Only passingly he mentioned the fact, but repeatedly he told me to remember him when I visited the university campus again. Just think of me when you see the old-fashioned Benjamin Franklin sundial on the campus back in the states," he told me again and again.

### Man Died Unidentified.

"I never learned who the fellow was, but while yet in India a British officer wrote me that the fellow had died. A British soldier had discovered him two days after I left El-Kafir. The fellow was dead, and when a regimental physician made the prescribed post-mortem examination he discovered a little note addressed to me, to which was pinned a small, plain gold ring."

"The note's only message was 'just think of me when you see the old-fashioned Benjamin Franklin sundial on the campus back in the states.' Nothing was said about the ring."

"To me, there has always been something so poignantly tragic about the little incident. I suppose this fellow's secret died with him."

"But that little ring would tell perhaps another, nobler story, if it could."



Sousa At His Sundial.

It is imbedded in the shaft of the sundial at my summer home now.

### Sousa Coming Nov. 25.

"Maybe too, the association of one with the other is a fitting one. Who can tell?"

And after this fashion, the bandmaster will dismiss the subject when recounting it to friends.

Sousa's band comes to St. Paul for matinee and evening concerts, November 25. Tickets for the concerts go on sale at Dyer Brothers Friday. The matinee concert is intended for school children and their parents.

From NOV 13 1921  
BEE,  
Omaha, Neb.

## W. O. W. Typists And 'March King' Boost Shoe Fund

John Philip Sousa Sends Annual Contribution—Donations Used to Aid Poor School Children.

John Philip Sousa, America's "march king," telegraphed \$10 to The Bee's fund which supplies shoes to the children. The very poor. Sousa is a great lover of children. He has contributed to the fund in former years also. He is coming to Omaha with his great band to give two concerts in the Auditorium, afternoon and evening, November 27.

Eleanor Virginia Jeffrey's check for \$25 is acknowledged today. The stenographers at the Woodmen of the World felt the call and sent \$5 from their sick fund to help buy shoes for poor children.

And so the fund is accumulating and more and more cold little feet are being shod.

If you can join the contributors to this great cause, do so at once. Send your bit to The Bee.

Previously acknowledged	\$16.00
W. O. W. stenographers	5.00
Friend	5.00
Now given by children	4.00
John Philip Sousa	10.00
Mr. Morris Levy	5.00
William Wallace, Exeter, Neb.	5.00
Victor Rosewater	5.00
Eleanor Virginia Jeffrey	25.00
Total	\$80.00

TIMES-PICAYUNE  
New Orleans, La.

### "THE MARCH KING"



John Philip Sousa.

who will appear here with his band in January as a number in the Tarrant Series

From NOV 13 1921  
SENTINEL,  
Milwaukee, Wis.

Wednesday, Nov. 23, is the date for the annual matinee and evening performance of John Phillip Sousa, and his world famous band, which will appear in the Auditorium. This famous organization has come to be one of the institutions of America and needs no introduction to the public. The soloists will be Mary Baker, Florence Hardman, Winifred Bambrick, John Dolan and others.

FROM NOV 13 1921  
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### Sousa's First Concerts Post-

John Philip Sousa, it was announced, has not yet entirely recovered from the injury which he suffered when he fell from his horse in Philadelphia two weeks ago, and his first concerts of the season have accordingly been postponed. Among these was an announced appearance at the Hippodrome on Sunday night, October 2. His announced Hippodrome appearance will instead be made on March 5.

Lieutenant Sousa will rest for about three weeks more and will then begin his tour in Cleveland.

### SOUSA'S BAND.

Amazement at the versatility and energy of Lieut.-Comm. John Philip Sousa, now in his 66th year, has always been expressed. From Canada comes a tribute to the varied sides of the march king's life, in the Montreal Star: "The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, a musician's intense capacity for feeling, a musician's delicacy and refinement. After a half-century of success, he is the most democratic of men. He is a composer, a writer, a sportsman—and a kindly, open hearted, genial, simple-souled American gentleman.

His versatility is the more astonishing in that his band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write 50 letters, indulge in a long cross-country ride, give a demonstration of wonderful trap shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His mode of living, with punctuality and regularity for its keynotes, has enabled him to preserve a naturally sound constitution in an exceptional manner, and today, in his 66th year, after an active life, he is spry and as energetic as many a man of 35. Sousa will again please his large audience of enthusiasts at

SATURDAY, AUGUST 20, 1921.

SUNDAY, NOVEMBER 27, 1921

# John Philip Sousa, Great Bandman and Sportsman and Prize Arabian, Aladdin



NEXT TO HIS BAND, WHICH HE WILL BRING TO LEWISTON, SEPT. 20, MR. SOUSA FINDS DELIGHT IN THIS SPLENDID HORSE. Photo from White Studio, New York

If Lieut.-Commander John Philip Sousa had not achieved and held prominence as March King, Bandmaster and Composer, he could not have missed celebrity as Horseman, Hunter, Marksman and Sportsman. For the distinguished American leader of the great band, now in the midst of its twenty-ninth consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a High Gun" among the best wing and trapshooters of the world and as a Nimrod and Woodsman of the highest accomplishments and the most varied experience.

At the close of his concert tour last March, Lieut.-Commander Sousa, as is his custom, indulged himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina, where he and a group of his contemporary sportsmen own and control. This well-wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game, fish and fauna of what experienced hunters and fishermen know to be the best

hunting preserve in the United States. There, with a few friends, the March King took his well-earned and only vacation of the year, isolated from the outside world, tramping thru the swamps, riding over the hills and—who knows?—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

For the spring trapshooting tournaments and competitions, Lieut.-Commander Sousa is always widely entered in various sections of the United States. When you watch John Philip Sousa in Lewiston, Sept. 20, just remember that the hand wielding the band baton also carries a wicked trigger-finger and the best marksmen in the world are sure to know that they're in a real "shooting" scrape when John Philip Sousa walks out towards the traps.

The general public may not know it, but John Philip Sousa is not the only one in his family to achieve fame in sports. In his particular field he stands unrivalled, but his younger brother, "Tony" was even better known in the sporting world, both around Washington and in the West where his last years were spent. When he died in Denver, Col., in 1918, a Washington paper had this concerning him:

"One of the best-loved and familiar figures in the sporting world of Washington has answered the final call. News was received in Washington last night that 'Tony' Sousa had succumbed in Colorado after a lingering illness.

"Tony" was a brother of John Philip Sousa, and was known to all sport lovers in the capital.

"He was an expert writer upon cricket and trap shooting, and had for some years covered these branches of sport for the Washington Herald. No wrestling match of note found 'Tony' missing in the audience, and his Italian dialect stories on the doings of the Washington baseball club will live as epics in the annals of the local team."

Tony also wrote lyrics and little plays, was an amateur actor and was a principal in the organization of the Departmental Baseball League.

ESTABLISHED 1881 FROM

## SOUSA DISCOVERS A NEW CORNET GENIUS

Music Critics Proclaim John Dolan Premier Cornet Artist of America.

Lieutenant Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not the world.

The new genius of the cornet, John Dolan by name, has been engaged by the march king to succeed Herbert Clarke, the veteran star cornetist of Sousa's band, who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when he played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

Dark-eyed, strong featured, with the frame and style of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and a most engaging personality, but to the music loving public and to the loyal and loving followers of Sousa's band, John Dolan's greatest worth looms in the fact that he is the consummate master, the first in many years, of his chosen instrument—the solo and concert cornet.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's band of nearly 100 are Miss Mary Baker, soprano; Miss Winifred Bambrick, harpist; Ellis Mc Diarmid, flute; Wm. F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueler, trombone; Joseph de Luca, euphonium; Wm. J. Burant, sousaphone, and George J. Carey, xylophone.

Colds and Grippe Yield

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## SOUSA TO MAKE WACO ON TOUR

MARCH KING WILL TOUCH TEXAS IN JANUARY ON 800,000-MILE TRIP

Lieutenant Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Waco on Jan. 17, in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-1922 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 trans-continental journeys, five tours of Europe, and one zig-zag globe girdling concert exposition of 60,000 miles.

### From Canada to Cuba

To this unchallenged record, Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great band master to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the old world have had so many professional and national honors conferred on them as have been bestowed upon Lieutenant Commander John Philip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian order, pinned on his breast by the then Prince of Wales, now King George.

### Many Nations Honor

The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band 10 years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania, and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

SOUSA'S BAND WILL BE HERE TOMORROW.

New Bedford is prepared to give Sousa and his band a welcome rivaling the hearty receptions it has enjoyed in past years when the march king's organization gives its only concert of the season in this city at 8:15 tomorrow evening in the Elm rink. The sale of tickets, which began as soon as they were placed on sale last week

at Stelmert & Son's, has assumed rush proportions the last two or three days, and the capacity of the rink bids fair to be taxed to the limit.

While New Bedford has had a special interest in the famous bandmaster growing out of his Portuguese ancestry, which has only been enhanced because of his own American nativity and bent, the audience will be fully representative of New Bedford's cosmopolitan American population. No man in the world of music has had so extensively advertised a personality as Lieut.-Comm. Sousa. He and his music have become famous in every part of the globe and he has long since become an American institution. He has an interest beyond any national or racial group, and with the music of his band as the melting pot, the Elm rink tomorrow evening will serve as New Bedford's crucible for all Americans, whether claiming Portuguese, English, Irish, French or Jewish ancestry, to pay honor to this man who has emblazoned America's name on the world of music.

John Dolan, the new genius on the cornet, will appear as the headliner among the number of soloists in the nearly 100 members of the band. He is the man selected by Sousa to bring to the public the best cornet solo playing it has ever known under his baton. When Sousa has been unable to lead his own band, John Dolan has been the person to whom the responsibility of directing the organization has been entrusted.

"Keeping Step With the Union," Sousa's latest march, will be one of the pleasing variations in the programme for those who each year go with renewed enthusiasm to hear the famous band. It will be only one, however, of the regularly scheduled pieces and encores which will enthrall Mr. Dolan's adaptation of "The Volunteer" is especially suited for cornet, while other solo numbers will include "Themes and Variations," by Miss Bambrick, the harpist, and "Polonaise in D flat," by Miss Hardeman, the violin soloist.

MINNEAPOLIS, MINN. played a stock engagement in Minneapolis.

## MIND READER CLAIMS TO HAVE FORETOLD TAFT'S APPOINTMENT

Madame Ellis, mindreader, who is one of the headliners on next week's Hennepin bill, lays claim to having foretold the selection of William H. Taft, former president, to the office of chief justice of the U. S. supreme court. She asserts she informed Justice Taft himself of the honor in store for him and that he laughed at her.

All this happened in a Washington theater at a time when Justice Taft had resigned himself to private life, according to Madame Ellis. The late Chief Justice White was then in office and apparently was enjoying good health. There was no indication that a successor would be necessary.

Madame Ellis says she reminded Justice Taft of her prediction the day he took the oath of office. His telegraphic answer, she says, was, "You called the number right. You are a marvel."

This telegram, Madame Ellis says, is one of her most prized possessions, although she also claims to hold letters from William Jennings Bryan, W. R. Hearst, U. S. Senator Hiram W. Johnson, John Philip Sousa and many other noted men.

From Bulletin San Francisco, Cal.

## SOUSA TO PLAY HERE CHRISTMAS

The name of Lieutenant Commander John Philip Sousa and his famous band, which will open a three days' engagement at the Civic Auditorium on Christmas Day, making six appearances in all, has become a national synonym for the best in band music. Tour after tour of America, as well as around-the-world tours, have been made with this popular idol, John Philip Sousa, never losing his hold upon public favor, and during all these years came a never-ending procession of compositions from his versatile mind and pen, revealing him in the light of a talented composer. Will the world ever cease to be thrilled by the rousing strains of the "Stars and Stripes Forever," "Washington Post March," "El Capitan" and many others? The enlisting at the age of 61 years of the veteran "March King" in the Naval Reserve Force during the Great War brought forth marches of a more martial stride from his pen, and to this period of his life are credited many of his most excellent compositions. Among the most justly famous of these are his "Saber and Spurs" and his American "Wedding March."

## JOHN PHILIP SOUSA AND BAND COMING

Tarrant Brings "March King" Here in January.

If your pulse can be stirred by the hit of marching tunes, you will get new and memorable thrills by hearing the march king's latest compositions as played by a reinforced band of eighty-five star instrumentalists when Sousa's Band comes to New Orleans for the four performances on January 28 and 29 engaged by Robert Hayne Tarrant.

The composer directs this incomparable band, the largest permanent organization of the kind in the world, as none other could conduct them. He will be here with the band; yes, the same Lieutenant Commander John Philip Sousa, as spry, as energetic, as enthusiastic and as strong as most men of thirty-five or less. Sousa has been fifty years a bandmaster and is just rounding his 66th year of healthy, happy life, but he is still a boy and is yet to pass the zenith of his physical strength. How does he do it? You will want to know, if only to see this bandmaster; to regard his ruddy-brown skin, his twinkling eyes, his gracefully nervous gestures with hand and baton, his carefree laugh, his erect and wiry figure, his staunch and nimble body. You will go, and when you come away you'll say, "He has cheated time."

What will the band play? Well, one piece is likely to be "Stars and Stripes Forever." It is not new, but Sousa himself prefers it. "It is the richest in melody and the best in orchestration," he says. "I have other favorites, too. I feel that 'Comrades of the Legion,' which I wrote recently and dedicated to the American Legion, is worthy of high place. It is a mature effort. But 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by my audiences, for they seem to be most enthusiastic when the band plays that composition." You probably have the record of it in the cabinet at home. You may even have had the eventful experience of hearing this inimitable band play it. But you will hear it again.

Hardly less stirring will be "Comrades of the Legion," the latest of Sousa's irresistible marches and already the official quick-step of the legion. Its popularity has been unbounded. Two other marches, at least, will be played: "Keeping Step With the Union" and "On the Campus." There will be, too, a number of musical novelties. A beguiling fantasy "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the last decade, and a cowboy "breakdown" called "Turkey in the Straw" are among the new numbers that make instantaneous hits. In short, the repertoire is larger than ever, and it was never mean in measure.

### IDEAL OF MUSIC

So varied have been the causes in the personal and professional popularity of Lieutenant Commander John Philip Sousa that to single out specific factors becomes almost an endless task. But unquestionably one of the greatest influences in his success has been the appeal his band has always had to people of all ages and walks of life. Whether young or old, band music has a place in the hearts of all, and always it is Sousa's band and the famous leader which stands out in the minds of all.

He has that unequalled ability to vastly greater public which likes certain music because it satisfies their desire for pleasing effects. In short, Sousa and his band combine in every respect the ideal of music for the entire family. This, and because no other New York theater is large enough, accounts for the Hippodrome, known everywhere as the "family theater," always being the place where Sousa makes his New York appearance. Friday evening at the Elm rink, Sousa offers New Bedford a concert which the entire family can enjoy.

FROM

New York City

Fully recovered from the shock sustained when thrown from his horse a month ago in Philadelphia, John Philip Sousa and his band resumed their tour in Canton, Ohio, giving a concert to dedicate the William McKinley Memorial High School. Mr. Sousa sustained no serious injuries in the accident, but physicians ordered a month's rest.

## SOUSA TO GIVE TWO NOVEMBER CONCERTS

Famous March King and Organization of 100 Will Play in Auditorium.

NO man in the world of music has had so extensively advertised a personality as Lieutenant Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here for a matinee and evening performance at the Auditorium, Wednesday, Nov. 23.

Among the soloists, well known in the musical world, who are numbered in the band, are: Mary Baker, the famous soprano; Florence Hardeman, violinist; Winifred Barbrick, harpist; John Dolan, cornetist; George J. Carey, xylophonist; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewicz, saxophone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schueler, trombone. The Misses Baker and Hardeman appear only in the evening concert, while Miss Barbrick will be heard only at the matinee.

The "march king's" band music is credited with being different from other band music in that Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is customary with bands or orchestras. The unequalled excellence of the individual players provides much of the enthusiasm and enjoyment at a Sousa concert. The personality of Sousa himself so dominates his performances as to make the Sousa style inimitable.

### SOUSA'S BAND.

There is only one Sousa. Those things which go to make only the one Sousa are things which cannot be imitated. In the course of appearing before the public, he has acquired certain traits which mark him as a traditional artist and at the same time as an individual character. Whoever has witnessed the band leader in action or beheld his picture leading his band, holds it forever in his memory. His gesticulation has the greater appeal because it tends toward the fantastic. His method of conducting, hands held low and both arms swinging backward toward the audience, and forward toward the players, like parallel pendulums, is an odd, but wholly rhythmic and pleasing procedure. Then what always wins him the favor of every audience as a distinctly Sousa trait, is his enduring willingness to respond to encores.

Just as there is only one Sousa, there is only the one time this season that New Bedford can hear the march king who has emblazoned America's name in the world's musical hall of fame. With his band increased to nearly 100, he will give an evening concert only, at 8:15 next Friday, at the Elm rink. Tickets are now on sale at Steinert & Sons, 109 William street.

## John Phillip Sousa, and His Noted Band Coming to Palace, Nov. 22



Lieut. Commander John Phillip Sousa at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a gala concert at Canton, Ohio, on the 21st of the current month. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time and now entirely recovered and with his band of nearly one hundred, primed after incessant rehearsals, Sousa resumes his transcontinental tour with all of the keen interest, wonderful vitality and passion for

## SOUSA'S TO THE PALACE NOV. 22

This season's booking of Sousa's band brings that remarkable organization into the largest auditoriums of this country. Many of these great theatres and concert halls have sprung up within the past few years, a period during which there has been a great national awakening to the material as well as the artistic values of great concerts and great community gatherings drawn together and inspired by the finer and higher aspirations of the American people. The old difficulty of securing suitable auditoriums of sufficient size and proper acoustics for the tours of Sousa's band is rapidly disappearing and in every part of the country there are now beautiful and commodious theatres, concert halls, coliseums, armories and stadiums which will seat thousands instead of hundreds and which have either been built for concert purposes or have been remodelled and improved into adequate concert halls.

Thus for his birthday and banner season of 1921-22, Lieutenant Commander John Phillip Sousa's band, besides playing its gala anniversary concert in the New York Hippodrome will be heard in such spacious and already historic places as the Palace theatre, Fort Wayne matinee and night, November 22; Milwaukee auditorium; the vast auditorium structures of both Minneapolis and St. Paul; the Auditorium of Toledo, Ohio; the Syria Mosque; in Pittsburgh, Pennsylvania; the famous Music Hall of Cincinnati; Orchestra Hall in Detroit; the Civic Auditorium in San Francisco, in the capacious and acoustical perfect auditoriums of Omaha, Lincoln and Sioux City, and the National theatre, Havana.

## WORCESTER SUNDAY TELEGRAM, SEPTEMBER 18.

### SOUSA WILL BRING OLD AND NEW MARCHES

Sousa and his band will reach Massachusetts today on the 15th transcontinental tour, and make the first stop in Springfield. Tomorrow Boston gets the band for a matinee and evening concert, and Monday night a concert is given by this remarkable organization in Mechanics hall at 8:15 o'clock. This concert is given under the local direction of Albert M. Steinert and marks the opening of the Worcester musical season.

This year, in addition to his band of 85 pieces, and four soloists, Sousa has several new marches of his own composition, and he has written a couple of popular numbers for his program. One he calls his suite of "Camera Studies," and the other is a melange, "The Fancy of the Town," a welding of tunes popular during the last decade.

His list of compositions comprises 57 marches, including old favorites. Tickets for the concert are on sale at Steinerts.



FLORENCE HARDEMAN,  
with SOUSA and his BAND,  
MECHANICS' HALL.

### SOUSA'S BAND.

The advance demand for tickets for the concert of Sousa and his band on Friday evening has justified the decision of the concert management to hold it in Elm Rink because it offered the only building of sufficient seating capacity. J. J. Hatfield, manager of M. Steinert's & Sons, who has the entertainment in charge, announced last night that the sale of tickets has already been unprecedentedly large and interest in hearing the famous march king this season is running unusually high.

This, Hatfield believes, comes as a glowing tribute to a man who over a period of 29 years of touring the country has increasingly won a place in the hearts of the public. Other bands of greater size and less celebrity may have "hung together" under one or another competent leader. But no other premier organization of this kind in the history of music, except Sousa's band, has marched and played forward—ever forward—under the same leader for so long a continuous period as 29 years. In breaking these distance records, the band has also attained an artistic and popular progression unparalleled in the history of bands.

From  
BEE, NOV 17 1921  
Omaha, Neb.

### Six Artists to Play Solos At Sousa Band Concerts

Six musical stars will arrive in Omaha with Sousa's band next week for afternoon and evening concerts in the municipal auditorium November 27. They are Miss Winifred Barbrick, harpist; Miss Florence Hardeman, violinist; Miss Mary Baker, soprano soloist; John Dolan, cornet virtuoso; Ellis McDiarmid, flutist, and George J. Carey, xylophonist.

These artists will play the solo features which Lieut. Commander John Phillip Sousa has added to his

NOV 2 1921  
MINNEAPOLIS, MINN.

### Sousa's Position As March King

When John Philip Sousa and his famous band come to Minneapolis on Thursday, Nov. 24, for two concerts at the Auditorium, interest will naturally center on his marches. He will, of course, play a good many other things, largely for the sake of variety, but the marches form the backbone of his concerts, and the published programs furnish little indication of his real liberality with them, for at every demand for an extra number he can be counted on to bring out an additional march. As he has composed more than 50 of them, the supply is practically inexhaustible.

What is the secret of Sousa's marches, anyhow? Year after year he goes on writing them, and seldom does he fail to hit the popular fancy, as is indicated by the fact that over six million phonograph records of them have been sold. From "Washington Post" to "Comrades of the Legion," his marches have been uniformly good, as every band leader in the country well knows. Most composers are lucky if they turn out two or three successful marches in a life time, and yet there seems to be no end to Sousa's productivity.

The explanation, I suspect, is to be found almost entirely in Sousa's enormous knowledge of the possibilities of the wind band. His melodic gift is ample, but not extraordinary; very few people can whistle the airs of more than two or three of his marches, often as they have been heard. Certainly the success of his marches is not due to their rhythmic power

for the excellent reason that rhythmically they have to be all about the same. Men can march in only one way, and while orchestral marches often are concerned more with the spirit of marching than with its execution, Sousa's compositions are definitely designed to be played as rhythmic guides for marching men, and thus time and beat are unchangeably fixed.

Where Sousa is unique is in his knowledge of the instruments at his disposal. He has conducted military bands for 41 years, and he has written music for them throughout that period. He has designed special instruments for his organization; the "Sousaphone" is a monument to his ingenuity. He is an absolute master of the art of combining band instruments; it would be safe to say, indeed, that he knows more about wind band instruments than any other man who ever lived.

This explains why he can turn out march after march with such success. His rhythm is fixed for him by conditions; his melodies are simple and as a rule not remarkable, but the combinations he can make with his instruments are infinite in number. He can take an old march and, by merely changing the instrumentation, make it seem new, and whenever he writes a march there is something in its construction which holds the attention.

It is as a master of wind instruments that Sousa is of the greatest interest to musicians. They can all learn something from him in this respect, and no one, however "high-brow" he may aspire to seem, can afford to speak slightly of this phase of Sousa's talent. As for the public, it does not stop to consider why it likes the marches so much, but it knows very well that it does so, and thus Sousa can be perfectly sure of large audiences as long as he and his band continue.

#### SOUSA'S BAND.

There is only one Sousa. Those things which go to make only the one Sousa are things which cannot be imitated. In the course of appearing before the public, he has acquired certain traits which mark him as a traditional artist and at the same time as an individual character. Whoever has witnessed the band leader in action or beheld his picture leading his band, holds it forever in his memory. His gesticulation has the greater appeal because it tends toward the fantastic. His method of conducting, hands held low and both arms swinging backward toward the audience, and forward toward the players, like parallel pendulums, is an odd, but wholly rhythmic and pleasing procedure. Then what always wins him the favor of every audience as a distinctly Sousa trait, is his enduring willingness to respond to encores.

Just as there is only one Sousa, there is only the one time this season that New Bedford can hear the march king who has emblazoned America's name in the world's musical hall of fame.

THE MORNING

## SOUSA FAVORS U. S. MUSICIANS

### Band King Considers Americans Most Versatile, Most Adaptable and Most Thorough of All

While the visit of John Philip Sousa and his band at the Elm rink next Friday evening will have a special interest to New Bedford because of the bandmaster's Portuguese ancestry, the real appeal of the March



Miss Florence Hardeman.

King comes from the indisputable claims America can lay to him and the vast influence he has had in elevating American band music.

This year more than ever before Sousa's band fulfills his contention that the ideal material for band musicians is being developed in America. With a very few exceptions, the band members, totaling nearly 100, are citizens of the country. In a recent interview he declared the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the heads of scores of illustrious individuals from almost

#### SOUSA'S BAND.

When Offenbach visited this country in the centennial year of the United States, the young John Philip, son of Antonio and Elizabeth Trinkhaus Sousa, just then a man of two-and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orpheus aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's band and directed its first performance on Sept. 26, 1892.

The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records alone sales of the "canned" versions of his quickstep airs have exceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World war, and it was played by the military bands of Great Britain and France, as well as by the most humble of American village bands.

His reason for preferring "The Stars and Stripes Forever" has been told by Sousa himself. "It is richest in melody, and the best in orchestration," he said. "I have other favorites, too, and I feel that 'Comrades of the Legion,' which I wrote only recently and dedicated to the American Legion, is worthy of a place, but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

Probably second choice of all the Sousa marches is "Semper Paratus," one of his earlier compositions, based on an old bugle call of the United States army. Equally familiar are "Washington Post," "El Capitan," "Jack Tar," "Thunderer" and "Hands Across the Seas." On his present tour Lieutenant Commander Sousa will include in his already vast repertoire his latest compositions "Keeping Step With the Union," "On the Campus," "Camera Studies," "Who's Who in Navy Blue," "The Last Crusade," "Sally and Spurs," "U. S. Field Artillery," "Bullets and Bombs," "Sold Men to the Colors" and "The Star."

every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded.

Aside from his practical demonstration of his belief in the American musician, the personnel of the band this year has the added advantage of including mainly young men. Additional verve, impetus, esprit, élan are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which come from youth and native ambition to acquire success engendered by their American bent.

#### With Young Musicians.

Sousa has always achieved his greatest success with the young musicians. It was with the youth of the land that he first attained fame as leader of the Marine band. His choice has always been toward developing new talent, and during the 29 years that he has toured the world with his own band he has been the means of bringing a long array of young individual artists before the music-loving public.

When Sousa returned to the service of the country in the World War as musical director of the Great Lakes Training Station, it was in more timely demonstration of his propensity to develop the young musicians. When he went on duty in May, 1917, there were 150 musicians at the station. Others were recruited, so that in Oct. 1918, there were 1300 in active service and about 1100 were taking instruction. His masterly skill of directing best stood out when on grand reviews the band battalion and all the regimental bands were at certain moments brought together, when from 1000 to 1200 men marched and played together.

Six stars of the first magnitude in addition to the great ensemble of band instrumentalists will be in the Friday evening concert. They are Miss Winifred Bambrick, the solo harpist; John Dolan, cornet virtuoso; Ellis McMiarmid, solo flutist; George Carey, the xylophonist expert; Miss Mary Baker, soprano soloist, and Miss Florence Hardeman, violin soloist.

#### HIS SOLOIST



MARY BAKER  
COLORATURA SOPRANO  
SOUSA'S BAND

Miss Mary Baker, Soloist with Sousa.

"Keeping Step with the Union," furnishes the newest offering for the lovers of Sousa at the concert of his band tomorrow evening at Elm Rink. This number by the band along with such solo specialties as "The Volunteer" by John Dolan, the cornetist, and "Carmenia" by Miss Mary Baker, the soprano soloist, give an indication of the treat in store from the complete program, which will be presented as follows:

Rhapsody—The Fourteenth ..... Liszt  
Cornet Solo—"The Volunteer" ..... Rogers  
Suite—Three Quotations ..... Sousa  
Soprano Solo—"Carmenia" ..... Wilson  
Religious Meditation—Songs of Grace  
and Songs of Glory ..... Sousa  
A Study in Rhythms—Transcribed by Sousa  
(Being a manipulation of a group of classics)  
(a) Harp Solo—Themes and Variations ..... Pinto  
Miss Winifred Bambrick  
(b) March—Keeping Step with the Union ..... Sousa  
Violin Solo—"Polonaise in D-flat" ..... Wieniawski  
Miss Florence Hardeman  
Dale Dances of Yorkshire ..... Wood  
With this appearance of the March King's band, New Bedford gives promise of an excellent evening of music. That the Elm rink was the only available building large enough to accommodate the audience has been borne out by the advance sale of seats, according to J. J. Hatfield, manager of Steinert's & Sons, who has the concert in charge.

## "ELM RINK"

Sexta feira á noite, 23 de Setembro

THE WORLD'S GREATEST  
MUSICAL  
ORGANIZATION  
29th ANNUAL TOUR

SOUSA  
AND HIS  
BAND



JOHN  
PHILIP  
SOUSA  
conductor  
Lieut. Commander USNRI

Os Bilhetes encontram-se á venda no  
Steinert, 109 William St.  
Preços: \$1.00, \$1.50 e \$2.00  
War Taxes

ADVERTISER  
Boston, Mass.

### SOUSA AND HIS BAND HERE MONDAY

Program That Will Be Given  
In Mechanics Hall

Sousa and his band open the Worcester musical season in Mechanics Hall Monday night, at 8.15 o'clock, under the local direction of Albert M. Steinert. It is the beginning of Sousa's 15th transcontinental tour and the 29th season of Sousa and his band as a continuous organization, the best band in the world.

The band plays in Springfield tonight, is scheduled for Symphony Hall, Boston, tomorrow afternoon and evening and comes to Worcester Monday. The program, which is published today, shows an interesting lot of selections, with solo numbers and there will be given for encores the familiar Sousa marches. Here is the program for Monday night:

Soloists—Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornet; George Carey, xylophone.

Overture—"In Spring Time"..... oGldmark  
Cornet solo—"Carnival of Venice"..... Arban

Mr. John Dolan  
Suite—"Camera Studies"..... Sousa  
a "The Flashing Eyes of Andalusia,"

b "Drifting to Loveland,"  
c "The Children's Ball."

Vocal Solo—"The Wren"..... Benedict  
Miss Mary Baker.

(Flue obligata by Mr. R. Meredith

#### New York City

#### SOUSA'S FRISCO DATES

San Francisco, Nov. 23.  
During the Christmas season John Philip Sousa and his band will be heard at the Civic Auditorium here under the management of Frank W. Healy. Two concerts will also be given in Oakland.

Healy's agreement with Sousa calls for six concerts in all in San Francisco. These will be given December 25, 26 and 27, afternoons and evenings, with programs of popular marches, suites and overtures. The completion of the present tour, including Cuba, Canada, Mexico and the United States, will bring the total mileage of Sousa's band to 800,000 miles.

### Noted Musicians Join in Keith Jubilee

IN announcing its "Third of a Century" jubilee celebration, Keith vaudeville laid no stress upon its achievements in the field of music; yet from the day of the announcement famous musicians have showered E. F. Albee with congratulations upon the epoch-making musical activities of the Keith organization. These activities have helped to make the vaudeville stage, no less than the concert platform, a recognized place for grand opera stars and other musical celebrities.

The advanced musical policy established by B. F. Keith has been followed by his partner and successor, Mr. Albee. Artists like Gatti-Casazza, director-general of the Metropolitan opera; Mme. Amelita Galli-Curci, John McCormick, John Philip Sousa and Walter Damrosch were quick to seize the occasion of the Keith jubilee to pay tribute to the Keith vaudeville organization.

*we were 6 miles behind the wreck*

FRIDAY NOVEMBER 25 1921

THE MINNEAPOLIS MORNING TRIBUNE

## Sousa's Thanksgiving Menu Consists of One Bowl Soup

Train Wreck Robs Band-  
master of Famous Minne-  
apolis Turkey Dinner.

Arrives Late, But Pleases  
Large Audiences With  
Swinging Programs.

The audience which, replete with turkey and other fixings, settled down in its seats at the Auditorium last night to hear Sousa's band did not know it, but it was listening to musicians who had dined only on bowls of soup.

More than that, the soup in the bowl of John Philip wasn't any thicker than the rest.

The march king, thin since his recent accident—he was thrown by his favorite horse, and his left arm is helpless—took the final bow at the belated afternoon concert, got out of the coat with the medals, hustled into outdoor wear and rushed with the rest to a nearby cafe. The bowl of soup, eaten and they were back again, the director to place himself at the mercy of his dressers, the musicians to get instruments out of cases and await the word.

### Not Much Turkey.

"Turkey?" queried the man who has made millions quicken their step. "We can't always have turkey. We'll have lots of time for that some day. If all they say is true there ought to be recompense in—well, wherever we go I hope they'll have all those turkeys I have missed."

Sousa's coat and vest had been removed, and the young man pushed him into a chair. One removed a shoe, the other its mate, and a nicely shined pair had been put on.

"No, I haven't written a new march. I think it is seven publishers who have been asking for one. They all seem to think well of the others. I suppose I'll get around to it some day."

Sousa was made to stand up. He bosses the band, but those dressers!

### Caught in Wreck.

"Fifteen hours on the train. Some freight cars bumped into us, I believe. Anyway they backed our train to Madison, and we started all over again. But what is a train wreck in a busy life?"

One young man had the coat with the medals, and he shoved in the right arm while the other gently managed the left.

"My horse went mad for a moment, I think," explained Sousa. "He threw me and you see my arm isn't right yet."

There was a rap on the door.

"Ready when you are, Mr. Sousa," came a voice.

The young men held two white gloves. While they put them on the door was opened.

"The stage is filled and the audience is full—I mean the Auditorium is full," said the man who has this to do.

### Just Couldn't Laugh.

"Your regular Thanksgiving joke," chuckled Sousa, with the white gloves on and everything. "No, I can't laugh."

He had his baton in the "good" hand. "I'll go through there," he said. "One thing I will say. It seems good. It is an actual improvement, to have a Minneapolis audience on time."

A moment later the great Sousa was receiving the applause of his audience. Sousa and his band arrived at the Auditorium to play a 5:30 matinee in auto busses, sent to meet the delayed train. A wreck at Wyeville, Wis., caused all the trouble. The musicians went into the first concert "cold," as they say on the baseball diamond. After the bowl of soup there was just time for hurried running of scales and fingering of keys while the leader was dressing. But the first thing they played had all the swing of Sousa in it.

FROM

Standard Union  
Brooklyn, N. Y.

Lieut. Commander John Philip Sousa and his band of nearly 100 musicians last Monday resumed their transcontinental concert tour at Canton, Ohio, where the March King conducted the musical programme at the dedication of the new McKinley Memorial High School. The famous bandmaster and his men were given a great ovation and the concert was a triumphant success. Mr. Sousa, entirely recovered from the accident which interrupted his tour, was in fine form and spirit, directing with all his customary grace and vigor.

## Music

### Sousa's Band.

John Philip Sousa and his band, delayed several hours because of a railroad wreck, came into the city yesterday, and gave two concerts with quite as much energy as if wrecks of any kind were part of the day's work.

Sousa would be the last to claim that the music played by his band is very closely connected with the kind we hear at our symphony concerts, but nobody can deny that there is a wholesome atmosphere in every number that his band gave with such enthusiasm last night and yesterday afternoon. There was the customary rattle and bang of the military marches, in which effects are produced that no other similar organization can approximate. They certainly stimulate by their strong, virile rhythms, and it must further be emphasized that in their essence they are the most distinctively American music we have developed up to the present. They are the spirit of optimism and we pride ourselves on being optimistic. They have swing and go, and action, and for their purpose are distinctly high class.

Mr. Sousa has occasionally tried his creative ability on music of different nature, music that is pleasant to listen to and that many times has the element of dignity, but the name Sousa is indissolubly associated with his national title of the "March King," and that is honor enough. To be leader in any particular branch of a profession and nationally recognized as such, to have given unstinted pleasure to hundreds of thousands, and furthermore, to be the purveyor of good substantial musical substance makes a man worthy of honor.

Some of the best known names in the world of music were on the printed program: Liszt, Mascagni, Wieniawski, Goldmark, Benedict, Mendelssohn and Vieuxtemps suggest something orchestral, but the men of Sousa's band gave exceedingly interesting interpretations to everything they attempted. It cannot be claimed that reed instruments compensate for strings in the production of rich and varied tone quality, but the effort was excellent, the enthusiasm unbounded.

In John Dolan, Mr. Sousa has an exceedingly capable cornet soloist, who delights the hearts of his hearers with his expert double and triple tongue effects. Mr. Dolan showed himself as a conductor of parts also, in directing the

accompaniments of the vocalist, Miss Mary Baker, a soprano, who added to the pleasure of the concert and who was obliged to give additional encores.

Most of our visiting artists could learn much from Sousa and his soloists. If the audience wants them to repeat, and they usually do, they don't wait to learn how many recalls they can wheedle out of the audience, they immediately respond with the best they have. That is the way it should be.

Other well trained soloists who were introduced were: Miss Florence Harde- man, violinist, whose interpretations of selections by Wieniawski and Vieux- temps established her as performer of signal ability; Joseph Deluez, euphonium soloist, who won the hearty plaudits of the afternoon audience, and George Carey, xylophone soloist, whose activities with percussion instruments of various kinds stamped him as one of the most versatile members of the band.

JAMES DAVIES.

New Bedford, Mass., 15

## O Maestro Sousa honra o nome Portuguez

Conta-se que, quando o tenente-commandante João Philippe Souza appareceu com a sua banda ante o rei Eduardo VII, de Inglaterra, na sua tour pela Europa ha alguns annos, o ministro Portuguez em Londres foi a unica pessoa, fóra do restricto cyclo real, a ser convidada a assistir ao concerto. Foi esta honra concedida em attenção ao facto que Souza, como é sabido por todos os Portuguezes, é de origem Portugueza. A ideia do convite ao ministro Portuguez não vizava só a fazê-lo ouvir o mais famoso maestro do mundo, mas a prestar a devida homenagem ao paiz de que a familia Souza era nativa e em cuja politica tomara parte.

Todos os Portuguezes residentes em New Bedford e povoações vizinhas vam ter agora a oportunidade de ouvir Souza e a sua notavel organização, com a differença de que esta é em numero superior á que o rei Eduardo ouviu, em Londres. O tempo tem alargado a popularidade do nome do Rei das Marchas, assim como o publico tem sido beneficiado em todo o sentido.

Eis porque a banda de Souza que dará o seu concerto em New Bedford na noite de 23 do corrente no Elm Rink, rua Purchase, apresenta uma attracção muito mais variada que ha alguns annos atrás. Em vez de um numero inferior a 50 membros que o rei Eduardo e o ministro Portuguez ouviram na Inglaterra, o grande Artista trás hoje consigo, sob a sua direcção, cem executantes. Transportam consigo todas as vantagens que o sempre crescente prestigio de Souza lhes concede.

Mesmo hoje, maior é a influencia produzida pelo juizo mais maturado de Souza que, ainda que a experiencia tem augmentado a sua habilidade de musica e director d'orchestras, não tem perdido em talento e energia.

Como o proprio Souza refére, é a America que produz, agora, o melhor talento de banda musical do mundo. As tendencias musicas combinadas dos paizes Europeus convergem actualmente para este paiz, com a resultante de que o melhor em material de banda é assim inquestionavelmente produzido. Com este desenvolvimento do valor artistico Americano que merece o entusiasmo de todas as pessoas de origem Portugueza, ora orgulhosos da sua estada na America, vem tambem uma attracção adicional como a que os Portuguezes hão de achar no concerto de Sexta-feira 23 um dos maiores, acontecimentos musicas desta cidade, e o qual tem a propriedade de alliar o sentimento de Portugal, commum antepassado, com a America sob o ponto de vista do interesse commum futuro.

### Sousa At Sixty-Six.

**A**DAPPER, well-knit elderly man, with sparse hair, well-tanned complexion, grey moustache, and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing, and with keen kindly eyes that see everything and twinkle continually, as though laughing with, not at the world, John Philip Sousa, for fifty years bandmaster, now in his sixty-sixth year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hands, arms, body, head and feet, which used to stir his band into galvanic energy. In their place is a deportment of astounding reserve, but always conveying a vivid impression of absolute control. This reveals itself in the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the faintest of whispers is to realize something of this man's genius.

"The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, a musician's intense capacity for feeling, a musician's delicacy and refinement. A career of half-a-century in music, capped by success beyond his wildest dreams of youth—a success that has brought wealth and all that makes life worth living in its train,—has not made him proud, save for that legitimate pride which every man worth the name takes in successful achievement. Sousa is today one of the most democratic of men.

The life-story of this remarkable man is a romance of the world of music and song. At fifteen he was teaching music. Two years later he was conducting an orchestra. For twelve years he directed the United States Marine Band,—the official band of America. For thirty years he has been the head and front, the dominating, directing spirit of Sousa's Band. He is one of the world's champion trap-shooters. He is an author with several highly successful novels to his credit. He is a composer of world-wide renown, writer of the most popular military Marches we know today. He is a famous horseman, a veteran hunter, an omnivorous reader with one of the finest libraries on the Continent. And he is a kindly, open-hearted, genial, simple-souled American gentleman.

His versatility is the more astonishing in that his Band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write fifty letters, indulge in a long cross-country ride, give a demonstration of wonderful trap-shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His energy is seemingly inexhaustible. His mode of living, with punctuality and regularity for its keynote, has enabled him to preserve a naturally sound constitution in an exceptional manner, and today, in his sixty-sixth year, after an active life for half a century, he is as spry and as energetic and as active as many a man of thirty-five.

Four tours through Europe and one around the world have made him a cosmopolitan figure. Sousa's Marches are played today in every civilized land. His income from royalties is enormous. And still the sales go on. So does his composing work. He is never inactive. He prepares every single program his band plays, and to this he gives the closest attention. He is planning a new composition while he is walking or resting during intermissions. His brain is restless every minute he is awake.

He is a clever raconteur, with an inexhaustible fund of funny stories, drawn from a wide experience of men and events. His knowledge is in many respects encyclopedic. He has read widely, and his memory is colossal. He remembers faces and voices after years of parting. He cites, with uncanny ease, names and dates of events that happened thirty-five years ago.

Many honors have been accorded him in many lands. He has appeared by command before Kings and Princes. Great men have sought his company, and world-famous hosts have made him the lion of the hour. Yet he is still the same unassuming, unobtrusive, quiet-mannered gentleman he was years ago. He remains unspoiled by all his success. He will listen

## WHEN JOHN PHILIP SOUSA WAS A BOY.

School Days in Washington.—He Early Took Up the Violin and Trombone But Showed No Signs of Genius—His First Concert an Embarrassing Occasion.—Father Was a Musician and a Navy Man.—He Tells How His Boyhood Dreams Have Been Realized.

"THERE are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," said Lieut.-Commander John Philip Sousa. "I have often been asked, from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

### John Sousa's Father.

Nevertheless, and despite the fact that his music is, above all other composers, most typically American, there are many who will insist that John Philip Sousa's Spanish-German ancestry is responsible for his musical temperament and ability.

His father, Antonio Sousa, was born in Seville, Spain, ninety-seven years ago, and came to this country when a young man. His mother, Elizabeth Trinkhaus Sousa, was born in Germany, and came to Brooklyn, N. Y., with her parents as a young girl. Antonio's family in Spain was prominent and influential.

His ancestry was Portuguese, settled for several generations in Spain, and his father and mother were educated people. The name "Sousa," which American directory-makers, clerks and scribes have had a hard time spelling, is a very old Portuguese name, and even the books on art, science, literature and the like present it as Sousa, Souza, Soussa and Souzsa, but the most usual rendering is "Sousa," and that is the way Antonio wrote his name. Antonio left home—ran away—at the age of twelve and went to sea. Many other boys did the same thing a hundred years ago and hundreds of years ago. The sea called him and he went. He must have served in many ships, and among them warships. He served on a British warship, and his old friends remember that he was a musician in the band of a British ship in stirring times. About 1850 we find him at the Brooklyn navy yard, a member of an American warship's band.

Mr. Sousa did not talk much about his youth in Spain and on the seas, because he found so many things to interest him in the present. The Sousas came to Washington in 1854 and took up their residence in a small,



JOHN PHILIP SOUSA  
As a Boy in Washington.

their playmate who has achieved so great distinction the world over.

### John Philip's School Days.

The first glimpse we get at John Sousa in the Washington public schools is in 1865, when he was a pupil in secondary school No. 7 at 3d and A streets southeast. His teacher there was Hannah Johnson. In that year he received a prize for exemplary conduct and punctuality. Later he went to school at Wallach.

John Philip Sousa was a bright boy in arithmetic, history and geography. He had music lessons at home under his father and made some progress on the trombone, which was his father's instrument. John began taking lessons on the violin when he was a small boy under Prof. John Esputa, and the Esputa family lived in a large brick house on 8th street, just a short distance from the Sousa home. Probably John Esputa, a fine musician and fine man, had a better acquaintance with John Philip Sousa than anybody else had. He knew more of the real inside John than John's own people did.

As age came on, Antonio suffered from asthma, and between teaching, practicing at "the garrison," as the old people spoke of the marine barracks, and taking part in ceremonies and concerts, Antonio Sousa practiced cabinet-making, and he built a little house, which he called a shop, on the north side of his lot, facing E street, while the frame house which had been built on the lot faced on 7th street.

It is said by the old neighbors that the officers at "the garrison" all seemed to like Antonio Sousa, not because of his musical ability, because there were many musicians as good as he in the band, but because of his pleasant ways and agreeable manners.

As the boys came along he taught them music, and John's progress with the violin was his especial solace and a cause of pride to Prof. Esputa.

### John's First Concert Not a Success.

John was not a marvel on the violin and it is recorded that as a boy he was not particularly industrious in his practice, but he got along very well and Prof. Esputa had him play in certain little concerts in the 60s.

One of these concerts was for the entertainment of the people at the Government Hospital for the Insane. He was to go over with the professor in that big carriage called "The Bloomingdale." John said that he had no clean shirt, and then in after years Joan told this story:

"The excuse proved futile, for he made me go upstairs and don one of his shirts, which was many sizes too large for a small boy. The collar had to be fastened at the back with a pin and I was about as uncomfortable a youngster as you could find when I stepped on to the platform to play."

"I had not finished more than the introduction of my solo when that wretched collar button became unfastened and began to climb over the back of my head. The agony of this, coupled with the thought of the audience I was facing, made me

forget every note of my solo and I began to improvise to cover up this lapse of memory, and I could hear my master hurling imprecations at me under his breath as he vainly struggled at the piano to vamp an accompaniment to my improvising. Finally I broke down entirely and fled from the stage. My master followed and hissed in my ears: 'Don't you dare to eat any supper tonight!' This was my punishment and I had to pretend a birdlike appetite at the supper that always followed the concert, and so I went hungry to bed. Friends Didn't Like John's Trombone.

As John grew to be a boy in his teens he blew the trombone with vigor, and when he was about fifteen years old he enlisted in the Marine Band, to play that instrument. Some of his best friends in the southeast say that as a trombone player he was a disappointment to his father. Indeed, some of them say that John was about the worst trombone player they ever heard. One of his boyhood friends said: "If John had stuck to the trombone he never would have become a distinguished man."

There seems to have been some resentment in the neighborhood, against John and the trombone. Some of the neighbors said that young John was depreciating the value of real estate in that part of Washington.

However, John continued to make progress on the fiddle, and, hearing one of the great violin artists who gave a concert at Lincoln Hall, or it may have been Marini's Hall, he became enthused and determined to become a real virtuoso. From that time on he gave great satisfaction to Prof. Esputa, and also took up the study of harmony, with Mr. Benkert of Georgetown.

Then John went to Philadelphia, played in orchestras, became an orchestra leader, moved to New York, continued as an orchestra leader and went on the road with Offenbach's orchestra.

His musical friends in Washington would hear splendid series of his success. It was talked over in the Marine Band. John was making money. His mother began to think that the old-fashioned house was a little out of date, but she and her husband would not think of moving to any other section of the city, the some parts of the city had become more lively and fashionable than the old-settled parts of the southeast. So, John sent home money for making over the old house. Carpenters tore off the wide weatherboarding, and around the joints and scuttings they built brick walls and made over the interior of the home. Instead of the little frame cottage at the southeast corner of 7th and E streets southeast, there is today a brick house, but the inside timbers are those which were put together in the summer of 1857, when John was three years old.

### Becomes a Band Leader.

Henry Fries succeeded Francis Scala as leader of the Marine Band in 1871, and Louis Schneider succeeded Fries September 2, 1873. Schneider's term of leadership was drawing to a close, and the commandant at "The Garrison," having heard many times of the success of Antonio's boy John, called him into his office one day and asked him if he thought John would take the leadership of the historic band. There was some correspondence between Antonio and John and the commandant. Probably Capt. McCaulley offered the post to John. As you know, it was accepted.

Everybody reading this is familiar with the twelve marches, each of which the twelve years that he was leader of the Marine Band. The band and sections of it played everywhere. Sousa was writing operas to be put on by "local talent."

Very soon after John put on the uniform of leader of the band he wrote two marches, each of which met with instant success. These were "The Washington Post" and "The High School Cadets."

When Sousa left the Marine Band it was to head a band of his own. We

need not go into the matter of the success of that band. It not only played its way "from one end of the country to the other," but it played around the world. John today is a man of great prestige. He is a little older than when he played the fiddle under the watchful eye of beloved John Esputa and frazzled the nerves of the neighbors with his practice on the trombone, but he is young and vigorous yet.

He maintains a beautiful home, which might properly be called "an estate," at Fort Washington, Long Island. He married Miss Jane Bellis of Philadelphia and has three children. They all attended Christ Church, Navy Yard, when they lived in Washington. John Philip Sousa, Jr., is in business in New York city. Miss Helen Sousa became the wife of Hamilton Albert of Washington and they live in New York. Miss Jane Priscilla lives at the family home on Long Island.

Boyhood Dreams Came True. Not every boy sees his youthful dreams realized as has John Philip Sousa. He says:

"As far back as I can remember I studied with these objects in view—to be a composer and a conductor. When very young I had the pleasure of hearing the Theodore Thomas Orchestra; and that gave me the first idea of what beautiful and consummate music expression could be made from a combination of instruments. To me it was a glimpse of heaven; and, in after years, some of my happiest moments were spent with Mr. Thomas in discussing his genius in interpreting the works of the great masters."

"When I was twelve or thirteen years old I was playing first violin in Ford's Opera House, Washington; and a traveling comic opera company came for a week's engagement. I took the first violin part of the opera we had been rehearsing to my teacher to mark some of the fingering, and asked him if I would ever be able to write an opera. He smiled, and said, 'Philip, you will write a better opera than this one'; and I have every reason to believe that since then a lot of people have agreed with him."

"I was born in Washington, D. C.; and in my almost infancy Washington was an armed camp and there were regimental bands galore. During that period the ambition took possession of me to compose military music. The first march I wrote was played by the Marine Band, of which years later I became conductor. I cannot recall any time in my life, from my very start as a student to the present moment, that I have ever given way to jealousy of either a fellow-student or a fellow-musician. Perhaps the main reason has been that I have always felt I could be a better student or a better musician; and, therefore, I was so busy improving my own knowledge that I have had no time to bother about the knowledge of another, unless in admiration."

"My career reads very much like a fairy story, for I desired to be conductor of instrumental bodies, and have been one for forty years; I desired to be a composer, and I have been recognized as such for at least thirty-five years; I desired to go forth into all the corners of the world and conduct my own organization, and I have done so; and I believe I have toured over a greater expanse of territory than any other conductor; and possibly my compositions are as well known as those of any composer."

John's brother George enlisted in the Marine Band and was playing the triangle and the cymbals when John came back to Washington. He continued to perform on these useful instruments and John put him to work as librarian of the band.

Most of the members of John's family have passed away. His mother and father and his brothers George and Antonio are dead. His youngest brother, Louis, has moved away from Washington. His younger sister, Elizabeth, lives in Grand Rapids, Mich. One sister, Katherine, older than John, lives in Washington.

### A Revolutionary Mirror.



(Written for Lewiston Journal.)

SENATOR Delmont Emerson of Island Falls, has in his possession a beautiful and interesting old mirror, which has been in his family for many generations.

At the time of the bombardment of Portland (then Falmouth) in 1775 by Capt. Mowatt, the mirror was in the home of Senator Emerson's great-great-grandfather, Capt. James Purington in that village. Capt. Purington was away at sea. When the Falmouth citizens learned that their homes were to be demolished, they hurried their

safety as could be found. Capt. Purington's daughter Sarah, or Sally, as she was called, a girl of sixteen, loaded a wheelbarrow with the most prized family possessions and wheeled them to the nearby forest, where she concealed them.

After Capt. Mowatt's ships had completed their destruction of this village and sailed away, the people brought back to their ruined homes, what could be found of their treasures. Sally Purington found that the Indians had stolen most of her precious wheelbarrow load, but this mirror and the family clock remained. It had rained during the time the things had been hidden in the woods and the mirror still bore on its face the tarnished tracks of the rivulets of rain that ran down over it on that fearful night in old Falmouth one hundred and forty-six years ago.

How long the mirror had been in the Purington family at that time is not known. Its once brilliant gilt frame is tarnished by time and its rain-streaked surface has reflected many fair and brave faces of the descendants of the dauntless little Sally, whose daring and forethought saved it from destruction. The clock is in possession of another descendant of Sally Purington, in Conn. and the mirror came to Senator Emerson from a great-aunt some years ago.

It is needless to say that it is a highly prized and valuable relic as is also the portrait in oil of Sally's father, Capt. James Purington, which was painted in 1775 and which hangs in the hall of Senator Emerson's hospitable home in Island Falls.

### DIDN'T GIVE IT AWAY

Betty—You mean, thing! You said you wouldn't give away that secret. I told you.

Bertha—I didn't. I exchanged it for another secret and a chocolate.



## All's Well with the Musical World



By JOHN PHILIP SOUSA.

A number of well meaning but highly apprehensive people are much exercised over the popularity of the so-called Jazz music; they fear the Soul of Art may be contaminated by the tentacles of Syncopation, and the Structure of Harmony by the extravagance of Counterpoint, but, Lord alive, they have naught to fear. A glance down the avenues of the past shows the whitened bones of a myriad of musical ephemera. Stepping high, with head erect, ever onward and onward, march the works of Beethoven, Mozart, Wagner, Schumann and the rest of the normals.

At no time in the musical history of our land has music received greater recognition. The steady increase in the number of symphonic bodies, the size and excellence of the orchestras of our leading moving picture houses, the higher ability of the orchestras in the finer vaudeville theatres, the more complete instrumentations of our bands all show that music in our country is on a healthy and progressive basis. The enormous popularity of mechanical musical players attests the universal acclaim for the concord of sweet sounds, and among the offerings of the musical players are found the names of many great composers.

My own experience during the past year has been the most success-

ful of my career and has shown that interest was equal in all parts of the country. Lastly but not least is the attention paid to music in our universities—in some of which they have a course in band and orchestral training.

More and more amateurs are studying music solely for the pleasure derived, and instrument makers are reckoning with the output of instruments to be used in a purely amateur way. To the well wisher the present shows a great uplift in the progress of the art in America.

Elm rink alone among New Bedford's available buildings was found large enough to accommodate Sousa and his band next Friday evening, due to the growth of the organization from last year. The New Bedford theatre provided ample space for the troupe of 70 on the last visit to this city. But it has always been the ambition of Sousa to give the public something bigger and better in what was already the best in band music. So this year he recruited his strength to 100 musicians, and New Bedford was one of the places where new quarters had to be obtained.

## STRAND

In keeping with his policy...

ESTABLISHED 1881

FROM

## SOUSA AND CELEBRATED BAND COMING SURE THIS TIME

The date for the appearance for John Phillip Sousa and his band of 100 musicians which was scheduled at the Palace theatre for a night last month but which was cancelled owing to an accident the great leader had while riding with some friends up in New Hampshire the latter part of September and which caused him to cancel the first two months of his tour, has now been definitely set for the afternoon and evening of Tuesday, November 22. Mr. Sousa has now regained his health from the injuries he received at that time and assumes the baton at the head of his band next week.

No man in the world of music has had so extensively advertised a personality at Lieut.-Com. John Phillip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering near 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on the 22nd at the Palace theatre.

## Cornetist 'Find' To Be Heard Here With Sousa's Band

Lieut.-Commander John Phillip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service, in the hundreds of bands sent out from the Great Lakes station, more cornetists than any other living teacher, has just "discovered" and acclaimed an artist of the cornet, one who is, in the opinion of all the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King, who will bring his band here for a three day engagement in the Exposition Auditorium beginning Christmas Day, to succeed Herbert Clarke, the veteran star cornetist of Sousa's band who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist, it is said.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's band of nearly 100 are Mary Baker, soprano; Winifred Bambrick, harpist; Ellis McDermid, flute; William F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueler, trombone; Joseph de Luca, euphonium; William J. Burant, sousaphone and George J. Carey, xylophone.

SEPTEMBER 17, 1921.

## NEW SELECTIONS BY SOUSA'S BAND

Master of March Music Comes To Mechanics Hall Monday Night



MARY BAKER COLORATURA SOPRANO with SOUSA'S BAND

Lieut. Comd. John Phillip Sousa, recognized as the greatest band leader in the world, and with the best band of modern days, comes to Worcester Monday night for a single concert in Mechanics hall, under the direction of Albert M. Steinert. This makes the beginning of the 15th transcontinental tour of this remarkable organization and the 29th season of band and conductor.

The band comes direct from Boston, and the program offered is one of the best Sousa has arranged. There are four soloists on the program and there are plenty of the famous Sousa marches, in addition to the new Sousa numbers on the regular program. Here is the program in detail: Miss Mary Baker,

Phila Pub Ledger  
Sept 12/21

W. S. H., battling for John Phillip Sousa, notes: "On the bottom of the bulletin board of St. Luke's M. E. Church, Broad and Jackson streets, is the word Welcome. On the grass plot are several signs, 'Keep off These Grounds!'"

Meanwhile, to Mr. Sousa, who lies upon a bed of pain, the column conveys a message of good cheer and sympathy from those who love his art and craftsmanship, from those he has exhilarated, from those to whom he has given joy and from those who know him.

And that's pretty nearly the whole blamed world.

SENTINEL, Milwaukee, Wis.

NOV 22 1921

## 500 DISABLED VETS TO BE SOUSA GUESTS

More than 500 shell shocked and disabled soldiers will be the guests of Lieut. Commander John Phillip Sousa at his afternoon concert at the Auditorium on Wednesday when the silver anniversary of Sousa's famous march, "The Stars and Stripes Forever," will be celebrated.

The Milwaukee police band will escort Lieut. Commander Sousa and his party, together with the reception committee, headed by Phil Grau and Joseph C. Grieb to the Hotel Pfister after his arrival at the Northwestern depot Wednesday morning at 11 o'clock. Members of the committee will include Mayor D. W. Hoan, members of the common council, civic organizations and clubs.

Robert E. Clee, war work secretary of the Y. M. C. A., is in charge of arrangements for the entertaining of the disabled soldiers.

Detroit

## ARTISTS COMMEND KEITH ENTERPRISES

Something of the attitude which artists take towards the efforts being made by vaudeville managers to foster interest in good music may be gauged by the congratulations several have accorded E. F. Albee of the Keith circuit, incident to the third of a century jubilee celebration that management is enjoying this fall. Locally the circuit is represented by the Temple theatre. Following are copies of telegrams sent Mr. Albee in New York:

"Tonight I heard of your celebration of a third of a century of Keith vaudeville. I wish to congratulate for all you have done and are doing to cultivate the love of great music among American patrons during the period of your wonderful activities. America is a country of big talents and big audiences and you are bringing them together in the biggest way."

(Signed) "Amelia Galli-Curci."

"Please let me congratulate you on the third of a century anniversary of the Keith vaudeville circuit. The splendid work of entertaining the American people which is done by your organization is well known all over the United States. Too much praise cannot be given you for the appreciation of the beautiful in the art of music which you are instilling into your patrons by the engagement of singers and instrumentalists of international reputation. Long may Keith circuit grow and prosper and carry on this great work."

(Signed) "John McCormack."

"Heartiest congratulations on your anniversary. You have made a success appealing to the decent instincts of the American people and you have given hearty and innocent entertainment to millions."

(Signed) "Walter Damrosch."

"Sincerest congratulations on the thirty-third anniversary. It was my very great pleasure to both address and conduct that notable organization known as 'Keith's boys' band. If the genius of B. F. Keith had done nothing more than to organize and maintain these boys, gathered wherever musical talent could be found, his name would remain forever bright in the annals of musical history."

(Signed) "John Phillip Sousa."

ESTABLISHED 1881

FROM

## Sousa and His Band Coming for Concerts

Noted Lieutenant Commander to Give Six Programs Here Next Week

Manager Frank W. Healy, who successfully managed the recent season of the Scotti Grand Opera Company, is devoting his entire attention to his concert attractions, having booked among others, Sousa and his band.

The illustrious Lieutenant-Commander will be the first attraction coming here on Christmas Day, and making six appearances in all at the Exposition Auditorium, December 25

FROM

## WITH SOUSA'S BAND

Chas. A. Weber, Jr., who is out for another season with Sousa's Band, is in Nebraska this week. The band, which now numbers nearly a hundred musicians, is on its way to the Pacific coast and then will go down to Texas. Weber plays tenor saxophone.

rom CALL

address: San Francisco, Cal.

late

## Sousa, Recovered From Fall, Will Resume Tour

Lieutenant Commander John Phillip Sousa, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a gala concert at Canton, O., November 21. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time. But now, entirely recovered and with his band of nearly one hundred, primed after incessant rehearsals, Sousa has resumed his transcontinental tour.

Sousa and his band, under the local management of Frank W. Healy, will give six programs at the Exposition Auditorium on Christmas Day, December 25.

# OMAHA'S FIRST MUSIC WEEK

SUNDAY, NOVEMBER 20TH TO SUNDAY, NOVEMBER 27TH



Lieut.-Commander John Philip Sousa

## Musical Dinner

Hotel Fontenelle — Sunday November 27 — at 5:30 P. M.

Given by

### City Concert Club

#### PROGRAMME

HESTER BRONSON COPPER	Presiding
HONORABLE JAMES C. DAHLMAN	"Musical Omaha"
HONORABLE SAMUEL R. MCKELVIE	"Nebraska, Too"
MISS BELLE RYAN	"Music For All the Children"
MARSHALL B. CRAIG	"Omaha Band"
ARTHUR E. STEVENSON	"A National Music Week"
DR. ED. M. HINER	"Our Guest of Honor"
LIEUTENANT COMMANDER JOHN PHILIP SOUSA	"RESPONSE"

#### OFFICERS

Hester Bronson Copper	President
Wm. G. McConnell	Vice-President
Mrs. A. V. Kinsler	Vice-President
Herbert M. Rogers	Vice-President
Marshall B. Craig	Secretary
Edith May Miller	Treasurer
John W. Gamble	Comptroller

#### PROGRAM COMMITTEE

Frank Mach	Chairman
Geo. W. Campbell	Vice-Chairman
Mrs. C. W. Axtell	Mrs. A. F. Mullen
Miss Blanche Sorenson	H. K. Mansfield
John S. Helgren	Earl B. Gaddis
Miss Henrietta M. Rees	
Chas. F. Meth, Asst. Mgr. Aud. Concerts	

From  
World  
New York City

## More Truth Than Poetry

By James J. Montague

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### Distressing News.

Whiskers are to be revived among college undergraduates.

We do not hold with S. G. Blythe,  
Who somewhat frequently affirms  
That whiskers make him cringe and writhe  
As does the sight of angleworms.  
A set of whiskers now and then  
(To give it what is but its dues)  
Adorns the maps of many men;  
For instance, look at Charles E. Hughes.

When Mr. Sousa sheared his set,  
The world at once observed their lack;  
Ourselves were moved to deep regret,  
And still we hope he'll put them back.  
Should Jim Ham Lewis shave off his,  
Their loss would shake the halls of state;  
But here we pause—this subject is  
Too sad for us to contemplate.

But whiskers chain mankind's regard  
When they grow thick upon the throat  
Of persons bearded like the pard  
(The pard, we think, must be a goat).  
They must possess a reverend air  
To hold the populace in awe,  
Such whiskers as great rulers wear,  
Or men renowned in war or law.

But whiskers on a college boy,  
A beard upon an undergrad  
Our reason swiftly would destroy  
And drive us raving, staring mad.  
And if this eye-disturbing style  
On campuses revived should be,  
We know we soon shall be on trial  
For murder in the first degree.

### JUSTICE AT LAST.

Congress has passed a law forbidding doctors to compete with bootleggers.

#### POST INTELLIGENCE

Seattle

### SOLOIST WITH SOUSA



WINIFRED BAMBRICK.

NEW YORK  
ESTABLISHED 1881  
From  
SENTINEL,  
Milwaukee, Wis.

## THOUSANDS GREET NOTED MARCH KING

Sousa Concert Rouses Enthusiasm in Great Auditorium Crowd.

By CATHERINE PANNILL MEAD.

Wednesday evening at the Auditorium was a regulation Sousa jubilee, like unto which there is nothing else in the world, unless perhaps it be a London Bank Holiday, or the opening of the Derby, for over 7,000 persons turned out, despite a somewhat unpromising weather condition, and gave Lieutenant Commander John Philip Sousa the sort of welcome which established Milwaukee's reputation as a musical city long since. And be it said, the love of every human soul for a brass band was thoroughly exemplified in the barrages of applause with which each number and all the encores were greeted.

It was an audience which came out to hear Sousasms of every type, and it sat itself down and, after listening with absorbed attention clapped its hands in a Jovian manner, and like a composite and huge Oliver Twist asked for more, and got it, in full measure, and running over, for the first time, who

#### Crowd Is Impressed.

Any one who thinks that the musical appreciation is confined to a few people would have had a decided shock Wednesday evening, and as for the anti-melodists, well they would just naturally have curled up and died, and in this connection we modestly suggest to Lieut. Sousa, that he call his next march "The Melodie Line" and dedicate it to Debussy et cie.

One was impressed for the hundredth time with the exquisite quality of this most marvellous of bands,

for the wood winds are as soft and mellow as strings, while in all the brasses there is the same smooth but-tery tone that never offends the ear even in the most accented attacks.

As for rhythm, Sousa is the last word in it, and the variety and wealth of his invention is entirely his own, which plus his powers as a contrapuntalist, provides him with the means to invest the simplest and most ordinary of tunes with a certain value and musical dignity, as for instance, in the revivals in "The Fancy of the Town," which highly delighted everybody present. Indeed, the well known feat of keeping one's toes dancing in one's shoes, became the order of the evening.

Of course, the encores brought forth all the marches, old and new, bringing the program to a length which was well on to two and a half hours. Each soloist was also recalled with an enthusiasm only found when the great American public is out for a good time.

#### Soprano Is Heard.

Miss Mary Baker's sweet and facile soprano in "The Wren" with a delightful obligato on the flute by R. Meredith Wilson, brought her back twice. George Carey's truly remarkable rendition on the xylophone of Mendelssohn's "Rondo Capriccioso," did likewise for him, and Miss Florence Hardman's musicianly interpretation of Vieuxtemps' "Concerto in F sharp minor," of which she played two movements, brought her opportunity to return twice.

Sousa's new march "Field Artillery" is in the vein of its most popular predecessors, and in it he provides some highly novel effects. Taken altogether, it was a great time for every-

OST INTELLIGENCE

Seattle

## HARP SOLOIST TRIUMPHS WITH SOUSA

ONE of the most interesting features of this season's triumphant tour of Sousa's Band, is the playing of young Winifred Bambrick, a young harpist from Canada who delighted a New York audience at her debut recital in Aeolian Hall. Under the baton of the March King, the triumphs of Miss Bambrick are declared to have won her a place among harp virtuosos. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility is said to distinguish the playing of this artist. No swift arpeggio, no sudden succession of chords, no run of scales, is too much for her wonderful wrists, it her dazzling technical readiness, it is said. And she is described as being young and comely, with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her.

Miss Bambrick is not limited or circumscribed by the wornout traditions and antiquities of harp literature and composition. She knows her classics as few living harpists know them, it is said, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of ultra-modern harmonics of Debussy; her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze, and others. At every appearance with Sousa's band, this young harpist is said to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her tone, who are amazed and delighted with the unforeseen range and resources of the harp as she plays it.

Sousa and his band, with Miss Bambrick and other soloists, will appear at the Masonic Temple, Friday, December 16.

FROM

## SOUSA EXPLODES FABLE OF PRESS

Celebrated Bandmaster Is American Born and Bears Baptismal Name

Lieutenant-Commander John Philip Sousa, the world-famous bandmaster, would like to explode an old fable of falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant-commander himself told the story, it makes a most interesting yarn.

"The fable of the supposed origin of my name really is a good one and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked 'S. O., U. S. A.', therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked 'S. O., U. S. A.', hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked 'S. O., U. S. A.', therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about 10 years ago from the youthful and ingenious brain of a one-time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkey's church in 22d street N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

Lieutenant-Commander Sousa and his band come to the Tacoma Theater on December 19, for matinee and night performances.

## SOLOIST WITH SOUSA



WINIFRED BAMBRICK.

From  
NEWS

Minneapolis, Minn.

## SOUSA, BRINGING HIS FAMOUS BAND, COMES TO CITY TOMORROW

SENTINEL,  
Milwaukee, Wis.

John Philip Sousa, whose name as foremost band leader of the day is a household word the world over, will arrive with his band tomorrow morning bringing with him an aggregation of nearly one hundred men, including four soloists.

The two performances at the Auditorium tomorrow will mark the second appearance of the "March King" following an accident while horseback riding, which incapacitated him for a month. That he has entirely recovered from the accident is evidenced by a wire received from Canton, Ohio, where he appeared Monday night, stating that a capacity audience greeted him. His appearance was the occasion for the dedication of the new McKinley High school in that city, the home of the martyred President McKinley. In memory of the lamented president, the opening number of the program was "Lead Kindly Light."

The Auditorium program includes old favorites without which no Sousa program would be complete, among them "The Stars and Stripes Forever," "Semper Parvulus." Among new numbers are "Keeping Step with the Union," "Comrades of the Legion," dedicated to the American Legion, of which the famous band leader is a member.

FROM  
Evening Globe  
New York

John Philip Sousa, the march king, entering into the spirit of the anniversary year, has written a new march called "Vaudeville's Third of a Century March," dedicated to E. F. Albee. Sousa's new composition will be simultaneously introduced throughout the entire chain of B. F. Keith and allied theatres.

Lieut. John Philip Sousa and his celebrated concert band are to make things lively this week at the Auditorium, where Wednesday afternoon



Florence Hardeman.

and evening, Nov. 23, concerts will be given. There are a number of soloists, among them Florence Hardeman, violinist, who is well liked in Milwaukee, having appeared here a

number of times before. The program for the evening concert follows:

- Miss Mary Baker, soprano.
- Miss Florence Hardeman, violinist.
- John Dolan, cornet soloist.
- George Carey, xylophone soloist.
- Overture—"In Spring Time".....Goldmark
- Cornet solo—"Carnival of Venice".....Arban
- Suite—"Camera Studies".....Sousa
- (a) "The Flashing Eyes of Andalusia."
- (b) "Drifting to Loveland."
- (c) "The Children's Ball."
- Vocal solo—"The Wren".....Benedict
- Miss Mary Baker.
- (Flute obligato by R. Meredith Wilson.)
- Scene pittoresque—"The Angelus".....Massenet
- Melange—"The Fancy of the Town".....(New)
- (A wedding of tunes popular some-time during the last decade.)
- (a) Xylophone solo—"Rondo Capriccioso".....Mendelssohn
- George Carey.
- (b) March—"On the Campus" (new)
- Violin solo—"Two Movements from Concerto in F Sharp Minor".....Vieuxtemps
- Miss Florence Hardeman.
- Cowboy breakdown—"Turkey in the Straw".....Transcribed by Sulon

## MUSIC

Sousa and His Band at the Auditorium.

BY H. A. BELLOW

Freight cars are no respecters of persons. Not even his 40 years of band leading, his fame as the March King, his array of well-earned medals or his record in the services of his country could save Lieut. Com. John Philip Sousa from having his train bumped into yesterday somewhere in Wisconsin by a casual string of hobo Pullmans, with the result that he and his band reached Minneapolis in the neighborhood of 5 p. m., when the first of their two concerts was scheduled for 3 o'clock. Most men, of course, would have simply called the afternoon concert off, but not Sousa. At 5:45 he began his first program, played it through with all the encores, hurried off to eat a bowl of soup, hurried back again, and gave his evening concert just as if there never had been a freight car in the world.

This incident, by the way, illustrates why every one holds Sousa in such genuinely high esteem. For nearly half a century he has always played fair, and more than fair, with the public. He has given them unfailingly the best he had, and he has never let untoward circumstances beat him. He has taken his responsibilities very seriously, and has regarded himself as a public servant, both during the periods when he was actually wearing the uniform of his country and while he has been directing his own band. Such a fine spirit as this is none too common among musicians, and in Sousa's case it has done quite as much as his musical ability toward making him the national institution he has become.

His two concerts were, of course, much the same as ever. There were the usual soloists, the same odd mixture of semi-classics made over for band use with lively numbers having no classical aspirations at all, and above all, the same marches. I don't believe Sousa's new marches are as good as his older ones, but that may be simply because the older ones have years of association behind them. Personally I cannot listen to "El Capitan" or "Washington Post" with any pretense at critical impartiality; they are inextricably bound up with all sorts of memories, and with a large chapter of American history as well. I wonder how they sound to men who never marched to them 20 years ago or thereabouts?

The various solo numbers were exceedingly well done, and amply delighted the audiences. Mary Baker, the soprano, has a very pretty coloratura voice; Florence Hardeman is a thoroughly competent violinist; Geo. Carey plays the xylophone with admirable gusto; Joseph Delucca extracts excellent noises from the euphonium and John Dolan, who has been pro-

moted to the post of assistant conductor, is a past master of his rather objectionable instrument, the cornet.

The program showed a commendable reduction in the number of orchestral works warmed over for band use, and the ones that did appear were well adapted to this purpose. There were various Sousa compositions in addition to the marches, all of them exceedingly well done, with vigorous rhythms, simple, effective melodies and fine instrumentation.

As always, the encores were liberal, prompt, and conspicuously labeled; I

heartily wish soloists in general would follow Sousa's custom of announcing clearly the titles of all numbers not on the program. Critics are popularly supposed to know all these things, but of course they don't. Most of the extra numbers, outside of those given by the soloists, were, of course, the famous marches, and thus the printed programs gave quite a wrong impression of what the concerts were really like. For of course the marches are the backbone of Sousa's performances, and they are so stirring in themselves and so finely played that

one can well afford to lay criticism aside and have a good time, as yesterday's audiences certainly did.

FROM

Lieutenant-Commander John Philip Sousa has resumed his interrupted transcontinental tour with his band, and will give a gala concert at Canton, O., on Nov. 21.

## BANDMASTER IS WELCOMED



Left to right—Ald. Corcoran, Inspector Laubenheimer, John Philip Sousa, Lieut. Patrick Gleason, Chief Laubenheimer and Phil Grau; Inset—Commander Sousa.

John Philip Sousa, march king and famous composer and bandmaster, arrived in Milwaukee on Wednesday to commence his concert tour of the United States and Europe. The police band played the march he composed on Nov. 23, 1896, "The Stars and Stripes Forever," as he stepped from the train. A reception committee of

city dignitaries and representatives of civic bodies greeted the noted musician at the depot. Cornelius Corcoran, president of the common council, gave the address of welcome. Mounted motorcycle policemen headed the procession of city officials and others which escorted Sousa through the downtown streets to his hotel.



FROM

## Symphonic Xylophone Featured In Sousa Band Concerts

The biggest xylophone ever made has been delivered to George Carey, the xylophone soloist of Sousa's band, which will be heard in the Auditorium Wednesday, matinee and evening. The new xylophone is 12 feet long and permits the simultaneous playing of 12 different notes, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa band this season, and a feature of the programs will be a "symphonic xylophone" number with eight players led by Mr. Carey.

Among the other soloists who will be heard this season on the Sousa program will be Mary Baker, soprano; Florence Hardeman, violin; Winifred Bambrick, harp; John Dolan, cornet; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewicz, saxophone; Joseph DeLucas, euphonium; William Pierce, horn; J. P. Schueler, trombone.

From

NEWS

NOV 25 1921  
Minneapolis, Minn.

## SOUSA COMES IN BUS

March King and Band Arrive for Late Matinee Despite Wreck.

Despite the fact that his train was halted by a freight wreck at Wyeville, Wis., and his musicians dined on thin soup instead of a sumptuous Thanksgiving dinner, John Philip Sousa and his band presented the two concerts here yesterday as scheduled.

Owing to the delay of the train auto busses were sent to meet it and the march king and his band arrived in Minneapolis at 5:30 p. m. Though three hours late, the band was hurriedly assembled and the matinee put on.

HERALD

press New York City

## SOUSA WRITES NEW MARCH.

Lieut. John Philip Sousa, now leading his band on a transcontinental tour, has

notified E. F. Albee that a new composition, "Vaudeville's Third of a Century March," has been completed by him as his contribution to the B. F. Keith anniversary celebration in progress this season. It will be introduced simultaneously at the band concerts and at all the Keith and allied theatres.

It was Lieut. Sousa's intention to dedicate the new composition to Mr. Albee, but at the latter's request he has dedicated it to Keith's Boy Band, which he once directed with much enjoyment. It will become part of the repertoire of that juvenile organization.

FROM

Standard Union

Brooklyn, N. Y.

## John Philip Sousa

### Explains Rumors of Origin of His Name

SEATTLE, Wash., Dec. 3.—Lieut.-Commander John Philip Sousa, the world-famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant-commander himself told the story it makes a most interesting yarn.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, luggage marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music, but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa. I was christened John Philip at Dr. Finkel's church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

GLOBE DEMOCRAT

St. Louis, Mo.

## John Philip Sousa

### Explains Rumors About Name's Origin

### Famous Bandmaster Explodes Fable of Foreign Birth.

SEATTLE, WASH., November 28.—(Special)—Lieutenant Commander John Philip Sousa, the world-famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant commander himself told the story it makes a most interesting yarn.

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BEE,

Omaha, Neb.

## March King Will Show Omaha His Very Best Work

Interesting with the coming to Omaha of John Philip Sousa's band for afternoon and evening concerts in the Municipal Auditorium on November 27 is the announcement that on that day the "march king" will celebrate the 25th anniversary of the composition of "The Stars and Stripes," the most successful and most popular musical score ever written. In Lieutenant-Commander Sousa's coming Omaha will have an opportunity to hear the latest composition of the artist, "Keeping Step With the Union," which the noted band introduced at the inauguration of President Harding. This number was the bandmaster's contribution to the inaugural honors of the new first lady of the land, Mrs. Warren G. Harding, to whom it is dedicated.

Lieutenant Commander Sousa with his band of nearly 100 pieces is on his 13th annual tour of this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 transcontinental journeys, five tours of Europe and one zig-zag globe-gridding concert exposition of 60,000 miles. To this unchallenged record Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States.

No American musician and few

## LIEUT. COMMANDER JOHN PHILIP SOUSA



Lieutenant Commander John Philip Sousa, world famous bandmaster, who comes to the Palace on November 27 for two wonderful concerts with his great band of nearly 100

of the great musical conductors of the old world have had so many professional and national honors conferred on them as have been bestowed upon Lieutenant Commander John Philip Sousa, both here and abroad.

The historic tour of the world, made by Sousa's band 10 years ago, stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

## SOUSA'S MAGNETIC DIRECTING ABILITY VERY PLEASING FACTOR

A story of the wonderful personal magnetism of Lieutenant John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the United States customs service in Greater New York. Mr. Parker is an ardent admirer of the "march king" and tells of his experience as follows:

"Sousa, in the days I was under him in the Marine band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from 'Faust.' By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught him. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Lieutenant Sousa and his world-famous band come to the Palace theatre, Fort Wayne, on the afternoon and evening of November 22. The sale of seats opens at the box office Friday, November 18. A special price will be made to all school children for the matinee, in keeping with Mr. Sousa's ideas wherever he plays matinees, that all school children be admitted at reduced prices.

FROM

## Engaged as Soloist

For the second time within the last four years, the Victoria theater orchestra has lost one of its most valued members by draft into one of the famous bands of the country. In the new instance it is Edward Bachmann, talented trombonist in the Clinton avenue south theater, who has been taken from local musical ranks.

He has been engaged as soloist and first trombonist for Pryor's band, Arthur Pryor, noted leader, having promptly signed him after only one test of his playing. Pryor, who was regarded as the world's best trombonist when he was with Sousa many years ago, found Bachmann's tone and style to be just what his band needed.

Mr. Bachmann will leave at the end of this week to join the band and accompany it to Miami, Florida, for a sixteen weeks' season. During the current week he will appear on the Victoria stage as an act in the Pryor band uniform and play trombone solos for each show.

A few seasons ago George J. Carey, popular Rochester drummer and xylophonist, was drafted from the Victoria orchestra by Sousa's band. He has become a favorite soloist on tour with this organization.

## Morning Telegraph New York

DEC 4-1921

A new march has been written by John Philip Sousa called "Vaudeville's Third of a Century," which the American March King has dedicated to E. F. Albee as a tribute to the high standards of music observed in the Keith vaudeville houses of the country. The march is to be simultaneously introduced in the chain of B. F. Keith theatres throughout the United States during the "Third of a Century" period of celebration.



LIEUT.-COMMANDER JOHN PHILLIP SOUSA

## SOUSA'S BAND, WORLD'S GREATEST MUSICAL ORGANIZATION COMING TO THE PALACE THEATRE ON TUESDAY

Lieutenant-Commander John Phillip Sousa, the world famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant-commander himself told the story it makes a most interesting yarn.

"The fable of the supposed origin of my name is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

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"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near old Christ church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lactical fluid and patriotism simultaneously, with in the shadow of the Great White

Dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents; the same city, the same time and—well, just say that I have no kick coming."

Lieutenant-Commander Sousa and his band come to the Palace theatre Tuesday afternoon and evening next Nov. 22. Seats are now selling.



GEO. CAREY  
THE WORLD'S GREATEST  
XYLOPHONE PLAYER  
WITH SOUSA'S BAND



JOHN DOLAN,  
Cornet Soloist Sousa's Band.



MARY BAKER,  
Soprano Sousa's Band.



John Phillip Sousa



Miss Opal Bullard

From  
EVENING MAIL  
New York City

JOHN PHILIP SOUSA now at the head of his famous band on a transcontinental concert tour, has notified E. F. Albee that he has completed a new composition called "Vaudeville's Third of a Century March," as his contribution to the E. F. Keith anniversary celebration in progress this season. It was Mr. Sousa's intention to dedicate the new march to Mr. Albee, but at the latter's request and because of the march king's intense admiration for Keith's boy band, which Sousa once directed with great enthusiasm, "Vaudeville's Third of a Century March" will be dedicated to Keith's boy band and immediately become a featured addition to the already big repertoire of that unique organization. Sousa's band, on concert tour, will introduce the new march simultaneously with the presentation in all Keith vaudeville houses.

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### OFFERINGS FOR MUSIC LOVERS

#### Miss Ethel Tamminga

John Phillip Sousa will bring his band to the Auditorium on the night of November 23. Miss Ethel Tamminga is the soprano soloist with the Tamminga Trio, which will give a concert in the high school auditorium November 21 under the auspices of the C. B. Clark circle of the G. A. R. Miss Opal Bullard will appear at the public library Monday night in a piano recital.

FROM

### Sousa's Band Gives Concert at Auditorium

John Phillip Sousa, bandman, director and composer, brings his famous organization to the Auditorium Wednesday, Nov. 23, for what may be his last appearance in Milwaukee for some time, as a European tour is planned to follow his current tour of this country.

Enlarged this season by nearly one hundred musicians, the band will present a matinee and an evening performance, each augmented by the usual generous number of encores.

Among the widely known soloists who will be heard with Sousa's organization are Mary Baker, soprano; Florence Hardeman, violin; Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; H. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewicz, saxophone; Joseph DeLucas, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

The program will be liberally interspersed with numbers of the director's own composition, as well as other both classical and popular selections.

### VARIED PROGRAM WILL BE GIVEN BY SOUSA NOV. 28

Bandmaster and Music Have Become Universal Musical Figures  
—Long an Institution.

No man in the world of music has had so extensively advertised a personality as John Phillip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution.

Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on Monday, November 28, at the Auditorium.

### RECORD Philadelphia, Pa.

Lieutenant Commander John Phillip Sousa and his band of nearly 100 musicians last week resumed their transcontinental concert tour at Canton, O., where the March King conducted a musical program at the dedication of the new McKinley Memorial High School. The bandmaster and his men were given an ovation. Sousa, entirely recovered from the accident which interrupted his tour, was in fine form and spirit, directing with all his customary grace and vigor. The long tour of Sousa's Band will continue as scheduled and will take the organization through the principal cities of the United States and into Cuba.

### Sousa's Band Plays Here on November 28

Sousa's band will appear at the Auditorium on November 28. The band now numbers almost 100 musicians. This season's bookings for the band brings it into the largest auditoriums of the country. Many of these great halls have been erected within the last few years, a period during which there has been a national awakening to the value of a national value of concerts and artistic community gatherings.

Sousa's band will this year during its tour of 30 weeks be heard in the Milwaukee auditorium, the vast auditorium of Minneapolis and St. Paul; structures of Minneapolis and St. Paul; the auditorium at Toledo, O.; the Syria mosque in Pittsburgh, Pa.; the Civic auditorium in San Francisco, and in those of Omaha and Lincoln, Neb.

The great concert halls of the universities of Wisconsin, Illinois, Iowa and Syracuse will also house the visiting Sousa's band.

SUN  
address New York City  
ate

Lieut. John Phillip Sousa now swinging the wing over his band on a transcontinental tour, has notified E. F. Albee that he has just written a new composition with the fitting name "Vaudeville's Third of a Century March," which can be said in one breath only by a bass horn player. This will be the composer's contribution to the E. F. Keith anniversary celebration now going on in the big tent, and the piece will be played with great gusto in the Keith and allied circuits as soon as the orchestras have thoroughly memorized the title.

## MANY MUSICAL NOVELTIES TO FEATURE SOUSA'S CONCERTS

Lieut.-Commander John Philip Sousa and his band, enlarged this season to nearly 100 musicians, will visit Canton Monday, November 21, playing the evening concert in the city Auditorium and the matinee for students in the new high school auditorium.

After his interrupted bookings, Sousa resumes his transcontinental tour with a gala concert in Canton. Canton is the only city in Ohio to hear the band this season, as the large organization will go directly for the west coast after their concert here.

A fractious saddle horse put the irrepressible Sousa out of commission for a time and now entirely recovered and with his band of nearly one hundred, primed after incessant rehearsals, Sousa resumes his tour with all of the keen interest, vitality and passion for music that distinguish him.

### BEST HE'S HAD.

Lieut.-Commander Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may

be regarded as a reasonably expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

Many musical novelties will feature the concert by Sousa's band. A beguiling fantasy, "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade, the bandmaster's own new marches "Keeping Step With the Union" and "On the Campus," besides a cowboy "breakdown" called "Turkey in the Straw" are among the new numbers that will be introduced here.

### Opens On Monday.

The seat sale for the Sousa concert will open Monday morning at the News Exchange, it is announced. Reserved seat tickets for the evening performance in the city Auditorium and general admission student's tickets for the matinee will be placed on sale. On account of the limited seating capacity of the new High school auditorium, students who desire to hear the matinee concert are urged to buy tickets during the advance sale. According to R. D. Smith, over six hundred people ordered seats by mail for the evening concert.

## MUSICAL CIRCLES



JOHN PHILIP SOUSA

Who will be here with his famous band on Monday for two concerts.

## Sousa Programs For Two Concerts Here On Monday

Famous Bandmaster And Composer, To Play At McKinley High School Monday Afternoon And At Canton City Auditorium At Night.

The stage, or, rather, the stages, are all set for the appearance of John Philip Sousa and his band in Canton on Monday next. Sousa will play two concerts here, the first at the auditorium of the McKinley High school, at 2:30 o'clock on Monday afternoon, and the second at the Canton Auditorium on Monday evening.

At a time when there is so much talk about music for the people going the rounds, it may be well to remember that, while so many appeals have been made for subsidized concerts or opera for educational purposes, there is one self-supporting musical organization in existence, and that is Sousa's band.

Sousa started his band twenty-nine years ago and in all that time he has never asked any favors of the public or solicited funds where-with to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend and enjoy his concerts and to pay a small sum at the doors. No one has ever questioned for a moment but what he gave the public full value for their money. In truth, he has invariably doubled the length of his programs by his liberal response to encores, and everyone knows the quantity and quality of a Sousa program.

Sousa has arranged two fine programs for presentation to the people of Canton and the surrounding communities at the concerts to be given in this city on Monday. He has arranged to present four special soloists in connection with the matinee concert at the McKinley High school. They will be Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist, and John Dolan, cornetist. The following program will be presented at the High school:—

Rhapsody, "The Fourteenth" .....Listz  
Cornet Solo, "The Volunteer" Rogers  
(Mr. John Dolan)  
Suite, "Three Quotations" .....Sousa  
(a) "The King of France Marched up the hill

With Twenty Thousand Men;  
The King of France came down the hill

And Ne'er went up again."  
(b) "And I, too, was born in Arcadia."

(c) "Nigger in the Woodpile."  
Soprano solo, "Carmena" .....Wilson  
(Miss Mary Baker)

Hymn to the Sun, (from Iris) .....Mascagni  
A Mixture, "Showing Off Before Company" .....Sousa

Harp solo, "Themes and Variations" .....Pinto  
March, "Keeping Step with the Union," (new) .....Sousa  
(Dedicated to Mrs. Warren G. Harding.)

Violin solo, "Polanalse" in D flat, .....Wieniawski  
(Miss Florence Hardeman)

Dances of Yorkshire .....Wood  
At the evening concert in the Auditorium, Director Sousa's four soloists will be Miss Baker, soprano; Miss Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophone soloist. The following program will be presented:—

Overture, "Springtime," .....Goldmark  
Cornet solo, "Carnival of Venice," .....Arban  
(Mr. John Dolan)

Suite, "Camera Studies" .....Sousa  
(a) "The Flashing Eyes of Andalusia."

(b) "Drifting to Loveland."  
(c) "The Children's Ball."  
Vocal solo, "The Wren," .....Benedict  
(Miss Mary Baker)

(Flute obligato by Mr. R. Meredith Willson).  
Scene Pittoresque, "The Angelus" .....Massenet

Melange, "The Fancy of the Town" (new) .....Sousa  
(A welding of tune popular some-time during last decade).

Xylophone solo, "Rondo Capriccioso," .....Mendelssohn.  
(Mr. George Carey)

March, "On the Campus" (new) .....Sousa  
Violin solo, "Two movements from concerto in F sharp minor" .....Vieuxtemps

Edited By  
Tuttle C. Walker

(Miss Florence Hardeman)  
Cowboy Breakdown, "Turkey in the Straw," Transcribed by Guion  
Encores for the two encores will be played from the following numbers:—"Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Artillery," "Bullets and Bayonets," "Semper Fidelis," and "Stars and Stripes Forever."

In order to guard against a rush at the box office on Monday, arrangements have been made to sell tickets at the News Exchange from 11 to 6 o'clock on Sunday.

Morning Telegraph  
New York

## NEW SOUSA MARCH FOR KEITH JUBILEE

Bandmaster Contributes "Vaudeville's Third of Century" to the Anniversary Celebration.

### DEDICATED TO THE BOYS' BAND

Lieutenant Commander John Philip Sousa, now at the head of his famous band on a transcontinental concert tour, has notified E. F. Albee that a new composition, "Vaudeville's Third of a Century March," has been completed by the great bandmaster and will be his contribution to the B. F. Keith anniversary celebration in progress this season.

Bandmaster Sousa, who with his great organization has participated in all of the great celebrations, patriotic demonstrations and pageants of national significance for twenty years, regards the "Third of a Century" anniversary of the Keith Vaudeville Circuit as an artistic event of national scope and importance.

"Vaudeville's Third of a Century March" is to be illustrative of the best and liveliest characteristics of vaudeville as that form of amusement has been brought to perfection in the Keith theatres and its affiliated houses everywhere, and the new quickstep will be introduced and featured simultaneously in all Keith theatres and in those of the Proctor circuit, the Moss houses, the theatres directed by Mike Shea, the Moore-Wiggins theatres, of which J. H. Moore is president, the Davis theatres, the Kernan houses, which Fred Schanberger heads, the Wilmer and Vincent circuit, the Poli circuit and the Canadian United Theatres, booked through the Keith Exchange by Clark Brown, and through the entire West in the theatres of the Orpheum Circuit, of which Martin Beck is president.

It was Mr. Sousa's intention to dedicate the new vaudeville march to E. F. Albee, but at Mr. Albee's request and because of the March King's intense admiration for Keith's Boy Band, which Sousa once directed with great enthusiasm, "Vaudeville's Third of a Century March" will be dedicated to that band and immediately become a featured addition to the already large repertoire of that unique organization. Sousa's Band, on concert tour, will introduce the new march simultaneously with the presentation in all Keith vaudeville houses.

Lieut. Commander John Philip Sousa, at the head of his famous band, reports from Sioux Falls that his transcontinental concert tour is breaking all past records in point of attendance. Last week's engagements included Canton, Ohio, where Sousa dedicated the new McKinley Memorial High School; Fort Wayne, Ind.; Milwaukee, Wis.; Minneapolis, Minn.; St. Paul, Minn.; Mitchell, S. D., and Sioux Falls, S. D. The gross receipts of that week were \$41,000. Fully restored to health and with a reinforced band of 100 musicians and extra soloists, the March King is in full swing of his most extensive American continental tour. It includes Canada, Mexico and Cuba, besides the United States, and as indicated it has begun like the banner year of his long career.

BEE,  
Omaha, Neb.

At the  
Theater



John Phillip Sousa  
AUDITORIUM

### SOUSA RESUMES TOUR

Lieut. Commander John Philip Sousa, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his inter-



Lieut. Commander John Philip Sousa,  
Whose Accident Interrupted His Annual Tour.

rupted bookings with a gala concert at Canton, Ohio, Nov. 21. A fractious saddle horse put Mr. Sousa "out of commission" for a time, but now entirely recovered and with his band of nearly one hundred primed after incessant rehearsals, Sousa resumes his tour with all of the keen interest, wonderful vitality and passion for music that distinguish him.

## John Philip Sousa Contributes New March to Keith's "Third of a Century" Celebration

PLAN FOR PEOPLE'S SYMPHONY ORCHESTRA—BUSINESS MEN'S ASSOCIATION JOINS IN JUBILEE—THE ALBEE VAUDEVILLE HISTORY ATTRACTING WIDE INTEREST.

Lieut. Commander John Philip Sousa, the March King and foremost bandmaster of the world, entering into the jubilee spirit of the anniversary year, has written a new and stirring march called "Vaudeville's Third of a Century March," which he has dedicated to Mr. E. F. Albee and which is the famous Sousa's tribute to the modern institution of vaudeville and to the factors and artists who now for a third of a century have held aloft and carried forward the high standard set by B. F. Keith over thirty years ago. Sousa's new composition, musically illustrative of the highest type of vaudeville, will be simultaneously introduced thruout the entire chain of B. F. Keith theatres of which E. F. Albee is President, in all of the houses of the Orpheum Circuit of which Martin Beck is President, in all of the beautiful theatres of F. F. Proctor, B. S. Moss, the Moore-Wiggins houses of which J. H. Moore is the head, and those of Harry Davis and the James R. Kernan Theatres, directed by Fred Schanberger; the Wilmer and Vincent Circuit, the Poli houses and the Canadian United Theatres of which Clark Brown is the booking head and the Mike Shea in Buffalo and Toronto. Sousa's Band, now on a triumphant tour of the United States, Canada, Mexico and Cuba, will also make the "Vaudeville's Third of a Century" march a feature of its programmes and in all of the affiliated theatres of the B. F. Keith Vaudeville Circuit, the new jubilee quickstep will be featured during this anniversary season.

### A PEOPLE'S SYMPHONY ORCHESTRA PLAN

To extend and carry forward the idea of service in the cause of music during this "Third of a Century" celebration, it is now planned to organize and place at the disposal of New York instrumentalists those opportunities and advantages which include a theatre for public concerts, a rehearsal and club room and an expert conductor of symphony selected by an advisory committee of the foremost orchestral directors of the city. To this end, and as an example of what may be done in other cities of the B. F. Keith Vaudeville Circuit, J. J. Murdock places the Palace Theatre, "The Mother House" of the organization, at the morning disposal of the proposed People's Symphony Orchestra. In addition, commodious rehearsal and club rooms will be provided and the teachers, directors and other factors in the orchestral life of New York will be invited to interest themselves, their associates and their pupils in the enterprise of building up a free and splendid symphonic organization that will give opportunity to scores of cultivated and ambitious instrumentalists who have had few or no opportunities for symphonic orchestra training and no chance at all to express their skill as musicians.

Such foremost musicians as the Damrosches, Bodanzky, Sousa, Victor Herbert, Bamboschek, Stransky, Spiering, Monteux and others have been invited to act as an advisory committee for the establishment of this People's Symphony Orchestra for which the Keith organization will furnish the rehearsal facilities and hall as well as an auditorium (The Palace Theatre) for morning recitals, fully equipped and without any cost whatever to the orchestra. Guest conductors may be chosen by the orchestra in conjunction with its advisory committee and the result would take form in free symphony concerts and every opportunity for the presentation of chamber music, soloists and the smaller, but very precious, instrumental ensembles which can be picked from a large symphony orchestra.

### THE SYRACUSE IDEA EXPANDING

The B. F. Keith offices are receiving from all over the country letters of admiration and outlines of plans similar to that by which the Syracuse Symphony Orchestra was housed and equipped through the free donation of the B. F. Keith Theatre there to an already formed symphony orchestra. The musicians of many other cities and towns, hearkening to the news from Syracuse, are anxious to follow the example of that city and it is within the "Third of a Century" plans of the Keith organization to encourage them to the limit wherever the material for such projects is ready and willing.

The New York City plan differs in the sense that it comprises the thought of giving unattached musicians of high ability an opportunity to play in a well-directed symphony orchestra, the chance for young and trained talent to express and demonstrate itself publicly in the highest form of concerted instrumental music.

### BUSINESS MEN'S ASSOCIATION JOIN

A special committee of the Business Men's Association of New York, affiliating with similar organizations and representative citizens' committees in all of the cities and towns where there are Keith vaudeville houses, is preparing a local and general plan for the simultaneous jubilee celebration of the "Third of a Century" on some evening after the holidays, probably about the middle of January. Tentative and divergent plans for various tributes coming from various organizations, and in many scattered cities are being centred for one specific and simultaneous date.

The central observance of this gala week will be here in New York and the participants and celebrants will be representative men of government, the church, the press, the stage, finance, music, the professions, the army, the navy and foreign governments. On the same date the "Red Letter" celebration of the "Third of a Century" anniversary will be observed in like manner in other cities of the Keith Circuit.

### ALBEE'S HISTORY OF VAUDEVILLE

The flood of correspondence, contributions, advice and data which has been deluging E. F. Albee since the announcement that he will publish a history of vaudeville, indicates a widespread demand for such a book as well as a certainty that it will not lack for authentic and interesting material. It is significant, too, that scores of prominent artists of the drama, musical comedy and the grand opera stage, whose early appearances in vaudeville were unknown or forgotten, are all eager and willing to appear in the forthcoming history. Photographs of themselves as they appeared in old-time fashions, outlandish costumes, together with most fascinating anecdotes and incidents of other days and other famous artists, are included in this shower of voluntary

contributions now coming in Mr. Albee's daily mail. It would require many volumes to contain all of the matter at hand for this history, but even with necessary eliminations, it promises to be a valuable, authentic and enduring contribution to the annals of the theatre, its people, its literature and its achievements since the B. F. Keith idea of refined vaudeville set the never-forgotten standard over thirty years ago.

FROM BENTON  
Milwaukee  
NOV 20 1921

Lieut. John Philip Sousa and his celebrated concert band are to make things lively this week at the Auditorium, where Wednesday afternoon



Florence Hardeman.

and evening, Nov. 23, concerts will be given. There are a number of soloists, among them Florence Hardeman, violinist, who is well liked in Milwaukee, having appeared here a

number of times before. The program for the evening concert follows:

Miss Mary Baker, soprano.  
Miss Florence Hardeman, violinist.  
John Dolan, cornet soloist.  
George Carey, xylophone soloist.  
Overture—"In Spring Time".....Goldmark  
Cornet solo—"Carnival of Venice"—Urban  
Suite—"Camera Studies".....Sousa  
(a) "The Flashing Eyes of Andalusia."  
(b) "Drifting to Loveland."  
(c) "The Children's Ball."  
Vocal solo—"The Wren".....Benedict  
Miss Mary Baker.  
(Flute obbligato by R. Meredith Wilson.)  
Scene picturesque—"The Angelus".....Massenet  
Melange—"The Fancy of the Town"  
(New).....Sousa  
(A wedding of tunes popular some-time during the last decade.)  
(a) Xylophone solo—"Rondo Capriccioso".....Mendelssohn  
George Carey.  
(b) March—"On the Campus" (new).....Sousa  
Violin solo—"Two Movements from Concerto in F Sharp Minor".....Vieuxtemps  
Miss Florence Hardeman.  
Cowboy breakdown—"Turkey in the Straw".....Transcribed by Gulon

From  
Bulletin  
San Francisco, Cal.

## SOUSA TO PLAY LATEST MARCH

If you can be stirred by the hit of marching tunes, you will get some new and memorable thrills by hearing the "March King's" latest compositions as played by his reinforced band of nearly 100 star instrumentalists, and music-lovers are eagerly looking forward to the visit of Sousa and his band, which will open a three days' engagement at the Exposition Auditorium commencing on Christmas Day. There will be six concerts in all, afternoons and nights, under the local management of Frank W. Healy.

Now in its twenty-ninth year as a homogeneous and always successful organization, Sousa's Band, bigger and better selected than ever, is admitted to be the most perfect as well as the most popular musical organization in the world. "Comrades of the Legion," one of the latest and most stirring of the irresistible marches by Lieutenant-Commander John Philip Sousa, is the official quickstep of the American Legion and its popularity with the civilian public is unbounded.

"Turkey in the Straw," a dancing humoresque best described as a cowboy "breakdown" or de luxe "barn dance," and one of the quaintest whimsies from the March King's versatile pen, will be played by Sousa's Band in the concerts here. You can't keep abreast of the onward trend of real American music unless you hear John Philip Sousa, is the official inimitable band will play them, and the composer directs them as none other could conduct them.

Standard Union  
Brooklyn, N. Y.

Lieut.-Commander John Philip Sousa, at the head of his famous band, reports from Sioux Falls that his trans-continental concert tour is breaking all past records in point of attendance.

FROM  
NOV 17 1921

## SOUSA'S BAND COMING TO THE PALACE NOV. 22

The date of the Sousa Band at the Palace theater has been arranged for the afternoon and evening of November 22. Mr. Sousa was booked earlier in the season, but owing to an accident, in which he fell off his horse while riding with some friends in the White mountains, his tour was set back for two months. This will be his only appearance in the state of Indiana this season.

The name of Lieutenant-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering nearly 100 players, will be here on November 22, at the Palace.

om CALL

Idress: San Francisco, Cal.

ite NOV 26 1921

## Wonderful Young Harpist to Be Heard With Sousa's Band

One of the most interesting features of this season's tour of Sousa's Band, which will open a three days' engagement at the Exposition Auditorium, commencing on Christmas Day, giving six concerts in all, afternoons and nights, is said to be the playing of young Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian Hall.

Already under the baton of the March King, the unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosi of the

harp. Miss Bambrick is not limited or circumscribed by the traditions of harp literature and composition, it is said, but, though she knows her classics well, she is also a progressive, a modern, a

very much-alive artist with an amazing delivery of the ultramodern harmonies of Debussy, a luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others.

Corvera, Evelyn Gerald and the famous beauty chorus of Californians. They all work with a zest and vim that contributes to the general excellence of the performance.

Established 1881  
FROM

Journal  
City  
Nov 27, 1921

The programs for the Sousa band concerts tomorrow have already appeared in these columns. So far as the band itself is concerned, little needs to be said. The mere announcement of its appearance is quite sufficient to fill the house, and capacity attendance will no doubt be the rule tomorrow.

Cincinnati Ohio  
NOV 27 1921

John Philip Sousa and his band have resumed their trans-continental tour, which was interrupted by the injuries suffered by the famous bandmaster some weeks ago in a fall from his horse. Sousa is entirely recovered and at his opening engagement at Canton, O., demonstrated his old-time vigor.

ROM  
Canton, Ohio  
Nov 9, 1921

Idaho Falls Post  
Dec 7, 1921

# Musical Activities IN Canton

## SOUSA BRINGS BIG BAND FOR 2 CONCERTS MONDAY

Will Play At McKinley High And City Auditorium.

Lieut. Commander John Phillip Sousa and his world-famed band will appear in the Auditorium Monday evening and in the McKinley High School auditorium in a special "McKinley" matinee for students Monday afternoon. Sousa's band is the largest with which he has ever toured the country. Nearly one hundred musicians will be with the band in Canton.

The band will arrive in Canton from New York City Monday morning about 7 o'clock and will go direct to the McKinley High school auditorium to prepare for the matinee which will be given at 3:30 o'clock. After the matinee, four large trucks will move the band's baggage to the city Auditorium for the evening concert at 8:15 o'clock.

Canton is the only city between New York and Chicago to hear the band this season, as all other concerts in this section were cancelled so that the band might fill its engagements on the west coast before its tour through South America and Mexico.

**Hear New Members.**  
Canton will be the first city, except New York, to hear Sousa's newest compositions. Many of these will be given as encores to the regular program. "The Fancy of the Town," included in the printed program, is said to be one



John Philip Sousa.

of the most humorous of his popular compositions. It is made up of the most popular rag-time, waltz, turkey-trot, tango and jazz tunes of the last decade.

The soloists to appear in the Monday concerts are: John Dolan, cornetist; Mary Baker, soprano; Winifred Bambrick, harpist; Florence Hardeman, violinist; and George Carey, the xylophonist who

"stopped the concert" last season with his remarkable playing. Carey was forced to give six encores in Canton last season.

According to R. D. Smith, the tickets for both concerts have been selling rapidly and both concerts will be sold out. Matinee tickets will be on sale at the high school all day Monday and evening tickets on sale at the News exchange until 5:30 o'clock after which they will be taken to the Auditorium. It is announced that the seat sale at the News Exchange will be open Sunday between 11 a. m. and 5 p. m. to accommodate those who have not been able to purchase during the past week.

The encores given at the matinee program will be selected from compositions Sousa has dedicated to McKinley.

Following are the two programs to be given Monday:

**MATINEE PROGRAM**  
McKinley High School.  
Rhapsody, "The Fourteenth".....Liszt  
Cornet solo, "The Volunteers" Rogers  
John Dolan  
Suite, "Three Quotations".....Sousa  
Soprano solo, "Carmen".....Wilson  
Miss Mary Baker  
Hymn to the Sun from "Iris".....  
A Mixture, "Showing off Before  
Company".....Sousa  
(a) Harp solo, "Themes and Vari-  
ations".....Pinto  
Miss Winifred Bambrick  
(b) March, "Keeping Step With the  
Union".....Sousa  
Violin solo, "Polonaise in D".....  
Wieniawski  
Dale Dances of Yorkshire.....Wood  
**EVENING PROGRAM**  
City Auditorium.  
Overture, "In Spring Time" Goldmark  
Cornet solo, "Carnival of Venice"  
.....Arban  
John Dolan  
Suite, "Camera Studies".....Sousa  
a) The Flashing Eyes of Anda-  
lusia.  
(b) Drifting to Loveland.  
(c) The Children's Ball.  
Vocal solo, "The Wren".....Benedict  
Miss Mary Baker  
Scene Pittoresque, "The Angelus"

Massenet  
Melange, "The Fancy of the Town" (new).....Sousa  
(A wedding of tunes popular some time during the last decade).  
(a) Xylophone solo, "Rondo Capriccioso".....Mendelssohn  
George Carey  
(b) March, "On the Campus" (new).....Sousa  
Violin solo, "Two Movements from Concerto in F Sharp".....Vieuxtemps  
Miss Florence Hardeman  
Cowboy Breakdown, "Turkey in the Straw".....Trans. by Guion

EXAMINER,  
San Francisco, Cal.

## HEALY BRINGS CELEBRITIES

Manager Frank W. Healy announces the following bookings:

Sousa and his band of nearly 100 musicians, Lieutenant Commander John Philip Sousa, conductor, will give six concerts, three afternoons and three nights, commencing on Christmas Day at the Exposition Auditorium.

Leopold Godowsky will be heard in concert at the Scottish Rite Auditorium on March 19 and March 26.

John McCormack, the noted tenor, will give one concert at the Exposition Auditorium on April 9. Recently McCormack was the guest of Jean de Reszke at the latter's villa in Nice. Following a luncheon the former Metropolitan tenor invited Mr. McCormack to sing and expressed himself so highly of his art that he called in some forty of his pupils to hear the art in its perfect expression.

Fritz Kreisler will be heard in concert at the Exposition Auditorium on April 16.

## ROTARIANS CHARMED BY FAMOUS SOUSA

BANDMASTER GUEST AT LUNCHEON OF LOCAL CLUB PROVES DELIGHTFUL SPEAKER.

Lieut. Com John Philip Sousa proved himself a most entertaining after-dinner speaker at the luncheon of the Idaho Falls Rotary club Wednesday noon. Mr. Sousa who is a Rotarian, was the guest of Rotarian C. H. Lewis. The event was of great interest in Rotary circles and a number of guests were present.

Following the business session and remarks from a few of the visitors Mr. Sousa was called upon and charmed his hearers with his ready wit and entertaining manner. He complimented Idaho upon being the first place where he had met the truth. He told how in his travels he had searched for English breakfast tea in England, French dressing in France, frankfurters in Frankfurt, Bombay duck in India and Thousand Island Dressing on the Thousand Islands to find that his quest was in vain as in each place the article he had presumed to be native was unknown, but when he came to Idaho and inquired if he could get Idaho potatoes here he was advised that they were here in abundance. His talk was very entertaining and most thoroughly enjoyed.

Mr. Sousa was accompanied by his private physician. Several weeks ago he was thrown from a horse and very seriously injured being confined to his bed for a number of weeks. He is a great lover of the outdoors and although Mr. Lewis met him at his special train with an auto he preferred to walk and enjoy the beautiful Idaho air.

## RECORD Philadelphia, Pa.

Lieutenant Commander John Philip Sousa, at the head of his famous band, reports from Sioux Falls that his trans-continental concert tour is breaking all records in point of attendance. Last week's engagements, including Canton, O., where Sousa dedicated the new McKinley Memorial High School; Fort Wayne, Ind.; Milwaukee, Wis.; Minneapolis and St. Paul, Minn.; Mitchell, S. D., and Sioux Falls, S. D., had gross receipts of \$41,000. Fully restored to health and with a reinforced band of 100 musicians and soloists, the March King is in full swing of his most extensive American continental tour. It includes Mexico and Cuba, besides the United States.

Winston-Salem Journal

## "FOUR HORSEMEN" AND SOUSA'S BAND COMING

"The Four Horsemen of the Apocalypse," a cinematic dramatization of Blasco Ibanez's war novel of the same name, will be shown for the first time in Winston-Salem at the Auditorium theater next week. It will run three days, Thursday, Friday and Sat-

urday. When the book was first published, about the time of the Armistice, it drew more attention than any that had appeared in many a day, and was printed in scores of editions. The moving picture has drawn large audiences in many cities.

Sousa's band will be here in February, Manager McLane, of the Auditorium, said yesterday, and a little later will come Pavlowa, "Irene," which was here last year and which had a good run in New York, will be back on the 21st of this month. On the 26th, 27th and 28th will come respectively, "Margie," "The Right Girl" and "Kissing Time," all here for the first time. Two minstrels—Field's and O'Brien's—will come later. On February 17 Zanelli will be here in the last of the series of concerts this winter.

Wednesday Fritz Leiber will be seen in two Shakespearean plays. The last three days of the week there will be a company of Hawaiian players at the theater.

West High Weekly  
Minneapolis Dec 2, 1921

## JAZZ WILL NOT LEAD GOOD MUSIC

John Philip Sousa in Visit Here Gives Interview for Weekly

"Jazz is not crowding out the better class of music. There is more music of a high grade being written today than there was in the past. We all know The Creation, The Messiah, and The Lost Chord, but who remembers the hit of last year?" This is the opinion of John Philip Sousa, leader of the world's greatest band, who was in Minneapolis last week. The president of the West High Glee Club, Berkeley Leighton, obtained from him an interview for the Weekly.

Mr. Sousa, who is the leader of one of the most successful musical organizations in the world, said, "All good musical organizations have a most refining and beneficial effect on a community, and such organizations deserve the hearty support of that community. The people of the United States are constantly growing better musically educated."

"When I organized my band twenty-nine years ago, there were only fifty members. Now I have eighty pieces. The public demanded that they have better music, and the growth of my band is my answer."

Besides playing the world's greatest music, Sousa has done much composing. He is rightfully called "The March King" because of his many famous compositions, among them "The Stars and Stripes Forever."

A wide knowledge of music makes him say, "We gain different qualities from different composers. One man may give us one impression in a composition, while another with the same theme may present a very different aspect."

Because music is the greatest thing in his life, he believes that everyone should study some kind of music. He says that more and more amateurs are studying music solely for the pleasure derived. This is an indication that the present shows a great progress of the Musical Art in America."

Established 1881  
FROM

## SOUSA'S BAND WILL GIVE TWO PERFORMANCES HERE

Concerts Tomorrow Afternoon and Night Are Scheduled by Famous Bandmaster.

Two performances will be given Monday at the Auditorium by Sousa's band. Much interest is being manifest in the musical offerings this season by the famous bandmaster, especially since he has rejoined his organization following an accident some time ago in Philadelphia, when he was thrown from a horse. Many numbers which are likely to appeal particularly to Sioux Cityans have been placed on the program. The players have been chosen carefully and constitute the largest permanent organization of bandmen in the world. George Carey, the xylophone soloist of the band, has proved to be one of the sensations of the present musical season.



John Phillip Sousa - Auditorium

POST INTELLIGENCE  
Seattle

## THE MUSICAL SOUSAS



THREE generations of Sousas—all named John Philip—are here portrayed, with the world-renowned bandmaster between his son and little grandson, who is taking a piano lesson. Needless to say, all the Sousas are musical. The elder of the trio, with his inimitable band, will give two concerts in Seattle at the Masonic Temple, Friday afternoon and evening, Dec. 16.

New Orleans  
States Dec 11

## SOUSA BAND TOUR SETS NEW RECORD

Famous Leader To Ap-  
pear In New Orleans  
On January 28-9

When John Philip Sousa and his famous band visit New Orleans for the four concerts engaged for January 28, and 29 by Robert Hayne Tarrant, it will be in the course of the most extensive continuous tour he has yet made on this continent.

The completion of the 1921-22 season will bring the itinerary of Sousa's band to a total of nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe, and one zig-zag globe-circling concert exposition of 60,000 miles. The last mentioned was his historic trip ten years ago which stands alone in the annals of concert giving. It included the principal cities of Europe, Africa, Australia, Tasmania, and New Zealand and such other out of the way points as Honolulu and the Fiji Islands.

This season's addition to the band's record is of appearances in

the largest cities of Canada, Mexico, Cuba and the United States. It began in Montreal last July. Philadelphia and New York followed. Now it is nearing the Pacific coast on its jaunt from New England to California. Coming eastward again, it will play, among other places, at Phoenix and El Paso, and from the latter point will amiably invade Mexico. After playing here upon its return from old Mexico, the band will make Havana, for an early February series, and Palm Beach, for the latter half of that month. Its season will close with a gala concert at Madison Square Garden on March 10.

The present tour is breaking all past records in point of attendance, according to reports received from Lieutenant Commander Sousa in Sioux Falls. The week previous the band had shared in the dedication of the New McKinley Memorial High School at Canton, Ohio, and had played in Ft. Wayne, Milwaukee, Minneapolis, St. Paul and Mitchell, the gross receipts for the week being \$41,000. The necessity for sound financial management is suggested by these figures which, with those for previous weeks, indicate that the earnings of this thirty-week tour will not fall much short of a million dollars.

The concert at Canton, Ohio, found the lieutenant-commander again with his band, completely recovered from his recent injury. A vicious Arabian saddle horse put the irrepressible composer out of commission in September. The shock was severe. Sousa's physicians enforced a month's absolute rest upon their energetic patient. When he reappeared at Canton, he seemed to be in fine form and spirit, directing with all his customary grace and vigor.

Fine assemblage of musicians though it is—numbering nearly one hundred now—it is almost as hard to conceive of Sousa's Band with Sousa absent as of Hamlet with the melancholy Dane left out. The Sousa style of conducting is inimitable. His personality so dominates the band's performances that the results are beyond comparison, making it little wonder that his name has become a household word in every part of the civilized world.

FROM  
DEC -8 1921

## BRILLIANT SOLOISTS JOIN SOUSA'S BAND

Six Stars Perform on Harp, Cornetist,  
Flute, Violin, Xylophone and  
Soprano.

One of the happiest of the added attractions of this season's concerts of Sousa's band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader. Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieut. Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever-changing musical menus provided by this master of program-making.

The Coast to Coast tour of the Sousa Band was interrupted for a few weeks owing to an injury sustained by Lieutenant Commander Sousa when riding one of his spirited horses. The horse stumbled and fell on a rocky road near Philadelphia, and it was believed at first that the famous composer-bandmaster had sustained very grave injuries, but rapid recuperation and further examinations with X-ray proved favorable. Upon his recovery, Lieutenant Sousa's friends (mainly those in the vicinity of Philadelphia) presented him with an album congratulating him upon his very narrow escape and his rapid recuperation. The book, possibly one of the most unusual autograph tributes ever presented, included individual leaves with greetings from Warren G. Harding, Hon. William C. Sprout, Hon. J. Hampton Moore, Hon. James M. Beck, Edward W. Bok, W. L. Coghill, Patrick Conway, Russell H. Conwell, Charles M. Courbois, Walter Damrosch, Hon. Henry van Dyke, A. L. Erlanger, Walter F. Fischer, Sam Fox, Dr. John L. Hanes, Ruth Lloyd Kliney, Joseph Krauskopf, Leonard Lieblich, John Luther Long, Hon. Roland Morris, Arthur Nevins, Dr. Josiah Pennington, Theodore Prosser, J. Howard Reber, Bishop Philip M. Rhinelander, Dr. Thaddeus Rich, Felix Schelling, Henri Scott, Leopold Stokowski, Josef Stransky, Charles Z. Tryon, John Wapman, General L. W. T. Waller, Owen Wister, J. Fred Zimmerman, Chas. H. Schwab, T. E. Mitten, Percy Grainger, P. L. V. Roy, Leonard Lieblich, Cyrus H. K. Curtis, Wassili Leps, E. T. Statesbury, and many others.

FROM  
DEC 13 1921  
Morning Telegraph  
New York

## \$100,000 IN THREE WEEKS.

Sousa's Band Touring in West Is  
Prosperous.

(Special Dispatch to The Morning Telegraph.)

HELENA, Mont., Dec. 12.—Lieut. Com. John Philip Sousa and his band played to over \$5,000 here, thus ending a record-breaking three weeks during which the March King's receipts in one-night stands aggregated something over \$100,000. The list of towns which yielded this big patronage, in the order played, are Canto, O., Fort Wayne, Ind., Milwaukee, Wis., Minneapolis and St. Paul, Minn., Mitchell and Sioux Falls, S. D., Omaha, Neb., Sioux City and Council Bluffs, Ia., Lincoln, Grand Island and Holdrege, Neb., Denver and Boulder, Col., Cheyenne and Rock Springs, Wyo., Salt Lake City, Utah, Butte, Great Falls and Helena, Mont. The March King is in fine health and spirits, completely recovered from his Summer accident and delighted with the big success of his tour.

## SOUSA RESUMES TOUR WITH HIS OWN BAND

John Philip Sousa and his band have resumed their transcontinental tour, interrupted for the past few weeks by an accident to Mr. Sousa who was thrown from his horse while riding. Mr. Sousa has improved so much that he has resumed his work, conducting the band numbers on the program himself, while both Mr. Dolan and Mr. Russell relieve him by conducting the accompaniments for the soloists.

The band now numbers 75 musicians and is on its way to the Pacific coast. After the return from the coast it will go to Cuba for a series of concerts and then close the season with a concert in the New York Hippodrome in March.

The band management has booked a large number of school children's matinees, at which concerts Mr. Russell makes brief explanatory remarks about the various families of instruments in the band.

TO GIVE HEARING ON  
MUSICAL AMERICA

Address: New York City.

ite

Sousa's Band Plays in Sioux City

SIoux CITY, IOWA, Dec. 5.—Sousa's Band played before large audiences at the Auditorium on the afternoon and evening of Nov. 21. At the latter concert Sousa presented a medal to Harry Johnson, conductor of the Monahan Post American Legion Band, as a tribute to his musical service from his Sioux City friends. As final number of the evening, the march "Armistice Day Forever" by Berry Sisk, a local composer, was performed by the organization. The soloists in the two programs were Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist; George Cary, xylophonist, and Winifred Bambrick, harpist. W. C. S.

rom MUSICAL AMERICA

idress: New York City.

3te

## MUSIC WEEK IN OMAHA

Visiting Artists Head List of Notable  
Events—Sousa Guest of Club

OMAHA, NEB., Dec. 5.—Omaha's Music Week, lately concluded, was exceedingly successful. It was sponsored by the City Concert Club, and its chief events were a song recital by Emmy Destinn, assisted by Roderick White, violinist, at the Brandeis Theater; two concerts by Sousa's Band; an orchestral concert at the Strand Theater on Thanksgiving Day by sixty local musicians, conducted by Ernest Nordine, and with Louise Jansen Wylie, soprano, as assisting artist. The soloists with the Sousa forces were Mary Baker, soprano; John Dolan, cornetist; George Carey, xylophonist, and Florence Hardeman, violinist. A Suite, "Camera Studies," by Sousa, was included in the program.

At a dinner given by the City Concert Club, Mr. Sousa was the guest of honor, and delivered an interesting speech. Hester Bronson Copper, president of the club, and music editor of the *World-Herald*, presided.

Nevada Van der Veer, contralto, and Reed Miller, tenor, appeared in a joint recital before a large audience, and were warmly greeted. This event was the second in the Business Women's Concert Course.

Clarence Cameron White, violinist, gave a recital under the auspices of the Church of St. Philip the Deacon, at the Brandeis Theater. E. L. W.

NEW YORK  
ESTABLISHED 1881  
FROM  
NOV 19 1921

## SOUSA IS GREAT LOVER OF SPORTS

Famous Bandmaster Is an Adept in  
Horsemanship and Shooting.

If Lieut. Com. John Phillip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band, now in the midst of its twenty-ninth consecutive season of unified and growing success, is known among all of the devotees of high class sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a nimble and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March, Lieut. Com. Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well-wooded and watered expanse of more than 10,000 acres in a "lost paradise" of the southland, is the home and haunt of all the game, fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States. There, with a few friends, the march king will take his well-earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows?—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

For the spring trapshooting tournaments and competitions, Lieut. Com. Sousa is widely entered in various sections of the United States. The band that weilds the band baton also carries a wicked trigger-finger and the best marksmen in the world are sure to know that they're in a real "shoot-ing scrape" when John Phillip Sousa walks out towards the traps.

## SOUSA'S BAND WILL PLAY AT AUDITORIUM

Preliminary Arrangements  
Made For Arrival of  
Musicians

Harry Askin, showman, arrived yesterday morning to direct preliminary arrangements for the engagement of Sousa's Band during three days, commencing December 24, at the Exposition Auditorium.

"In our first day's concert," Askin stated, "special attention will be given to 'The Stars and Stripes Forever' for that date will be the twenty-fifth anniversary of the issuing of copyright for the famous march. Since then more than 3,000,000 copies of 'The Stars and Stripes Forever' have been sold and the demand today is almost as great as it ever has been.

"Royalties from it alone would have made Sousa a very rich man but it is only one of many similar income yielders. Its theme came to Sousa one night, he has told me, while he was aboard a transatlantic steamer and the rhythmic swing haunted him until he eventually worked out the entire composition. No other march has had such enduring success. It is as familiar abroad as at home."

Askin stated there will be no "farewell tour" by Sousa so long as he is able to provide the American people with good music. He is now in his 67th year and has been thirty-four years at the head of his own band. This will be his fourteenth professional visit to San Francisco.

From  
Bulletin  
San Francisco, Cal.

## Sousa to Play Six Concerts This Month

John Philip Sousa and his band are booked for six concerts in the Exposition Auditorium, commencing on Christmas day, and his advance manager, Harry Askin, announces they will excel in artistic quality and popular appeal the best previous offering by the "march king."

Askin, who is co-operating with Frank W. Healy in arranging for the engagement, says that it will be Sousa's fourteenth professional visit to San Francisco, "and he hopes to repeat it more than once," he adds, "for in his sixty-seventh year, he is physically robust, mentally agile, and his enthusiasm and resolved people with."

In the golden days when the world was young the apex of my musical taste was reached in Victor Herbert's stirring "March of the Toys." It has been ever since my favorite tune, and I thrill to it like a boy to the cry: "Hold your horses, here comes the elephants." Herbert told me the other day that he wrote this inspiring march on the back of a theater program one night while "Babes in Toyland" was in the first throes of creation. He misplaced the program, and it was not until a week later that the program came back to him. This march and Sousa's "On to Victory"—another old favorite—were played by a military band the other day and I followed it from the Central Park Plaza to Madison Square. And there the band halted to enter a hall where a birth control meeting was in progress. It seemed to me almost a sacrilege.

From MUSICAL COURIER

Address New York City

Date

## Sousa Breaks Records

Lieut.-Commander John Philip Sousa reports from Sioux Falls that his trans-continental concert tour is breaking all past records in point of attendance. A recent week's engagements included appearances in Canton, Ohio, where Sousa dedicated the new McKinley Memorial High School; Ft. Wayne, Ind.; Milwaukee, Wis.; Minneapolis and St. Paul, Minn.; Mitchell, S. D., and Sioux Falls, S. D. The gross receipts of that week were \$41,000. Fully restored to health and with a reinforced band of 100 musicians and extra soloists, the March King is in full swing of his most extensive American continental tour. It includes Mexico and Cuba, besides the United States, and, as indicated, it has begun like the banner year of his long career.

DEC 4 1921

## FAMOUS BAND TO VISIT SEATTLE



John Philip Sousa.

This season's booking of Sousa's Band of 100 men brings that remarkable organization into the largest auditoriums of this country. Many of these great theatres and concert halls have sprung up within the last few years, a period during which there has been a great national awakening to the material as well as the artistic values of great concerts and great community gatherings drawn together and inspired by the finer and higher aspirations of the American people. The old difficulty of securing suitable auditoriums of sufficient size and proper acoustics for the tours of Sousa's Band is rapidly disappearing and in every part of the country there are now beautiful and commodious theatres, concert halls, coliseums, armories and stadiums which will seat thousands instead of hundreds and which have either been built for concert purposes or have been remodeled and improved into adequate concert halls. The band will play here in the Masonic Temple, December 16.

**J. Philip Sousa**  
Lieutenant-Commander Sousa, with his band, will appear here on Christmas Day and will give several concerts at the Civic Auditorium.



## Brilliant Staff of Artists Coming to S. F. With Sousa

One of the happiest of the added attractions of this season's concerts of Sousa's Band, which will give six concerts at the Exposition Auditorium on Christmas Day, December 26 and December 27, afternoons and nights, is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude, in addition to the great ensemble of trained band instrumentalists, are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

Claude Golden, Australian card manipulator and humorist, will be a visitor to the Orpheum in the near future.

Telegraph  
Seattle

Y EVENING, DECEMBER

## SOUSA PRAISES AMERICANS AS BIG MUSICIANS

Band Master, Here for Series of Concerts, Says Too Little Attention Is Paid to Modern Composers.

By David W. Hazen

Time is coming, maybe, when John Philip Sousa will be the patron saint of American lads who are musically inclined.

The most famous of the New World's composers and conductors arrived here this morning and was scarcely out of the tub before he began shouting the praises of Yankee music.

"In fifteen years from now," the visitor began, after getting his badly injured left arm in a comfortable position, "such a thing as a foreign conductor for an American organization will be unknown. We are rapidly developing our own musical leaders and will soon have the finest musicians in the world, from trap drummers to symphony orchestra leaders."

Lieutenant Commander Sousa, U. S. N., explained that 20 years ago his band had only a suggestion of American-born men—they just couldn't be had. Now the composer of "Stars and Stripes Forever"—a march that makes Yankee hearts beat double time whenever it is heard—has more than 85 per cent Americans in the band that plays twice at The Auditorium today and twice tomorrow.

### OLD MASTERS OVER-RATED.

"One of the greatest troubles with our modern orchestra conductors," continued the march king, "is that they think too much of famous old masters and too little of those who may be the great masters of 100 years from now."

Sousa declared that three-fourths of the conductors follow tradition. To them interpretation means simply tradition. A new composition, naturally, does not have any folklore woven around it and requires hard study upon the conductor's part, he not having any well trodden paths to follow. Some leaders are too busy and others think they are too busy to study the traditionless music, and so modern composers are invited "to go out in the garden and eat worms."

"Baton wielders are too much interested in names and too little interested in compositions," said the bandsman. "It doesn't follow that everything Beethoven wrote is better than or as good as some of the symphonies that have been written in recent years. Just because Jim Jones of Pumpkin Corners is the composer of something is no reason in itself that the piece is unworthy of being heard. American conductors should look more closely to the composition and less to the name."

### AMERICANS LAUDED.

John Philip Sousa, the world's greatest band leader and one of the world's acknowledged music savants, declared that there are five American composers who have written productions worthy of being played on any program in any part of the world. They are Edward MacDowell, George Chadwick, Arthur Foote, Horatio Parker and John Alden Carpenter.

"I question if there are any men who had or have a clearer or finer idea of good music than these composers," said the musical naval officer.

He regrets that one seldom sees the names of these Americans on symphony orchestra programs. Illustrating how some men simply look for great names, Sousa told of the leader of a small German military band who proudly boasted:

"I play the 'Tannhauser' overture with sixteen mouthpieces."

"How in h— do you keep out of jail?" replied Sousa.

### PROFESSION PRAISED.

The march leader declares Wagner never intended the overture to be played by a sixteen-mouthpiece band, but that had the music been written by Sam Smith the Teuton director would not have used it if he had had a band of 160 pieces.

Sousa said that music as a profession is the finest thing an American boy can take up. Besides the pleasure it affords the player and his audiences, it is an excellent shakedown.

The band conductor said that the lowest salary paid in his organization is \$60 a week and from that up to \$200.

ESTABLISHED 1897

From  
Bulletin  
San Francisco, Cal.

## Much Interest in Sousa's Appearance

A mass of mail orders in Frank W. Healy's office indicates that the season of Sousa and his band at the Exposition Auditorium, commencing Christmas Day, will be no less successful than any of its thirteen predecessors in San Francisco. Mail orders will be filled in the order of their arrival and the box office sale of tickets will begin Monday morning.

Sousa's name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than his money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

## SOUSA'S BAND RESUMES TRANSCONTINENTAL TOUR

Lieut. Commander John Philip Sousa at the head of the largest and most distinguished band ever assembled for a transcontinental tour, resumed his interrupted bookings with a gala concert at Canton, Ohio, on the 21st of the current month. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time and, now entirely recovered and with his band of nearly one hundred, primed after incessant rehearsals, Sousa resumes his transcontinental tour with all of the keen interest, wonderful vitality and passion for music that distinguish him. Lieut. Sousa's itinerary includes Pensacola.

# SOUSA AND HIS BAND, AT SHRINE TEMPLE TODAY, IS PRAISED BY THE BUTTE MINER



Miss Winifred Bambrick, Harp Solist With Sousa's Band.

What Butte thought of Sousa's band, which appears this afternoon and evening at the Shrine Temple, is told by the Butte Miner, commenting upon the appearance of the attraction at the Broadway theater last Thursday night. Says the Miner:

"Who could imagine John Philip Sousa and his band coming to town and not attracting a big audience?"

"Going to a Sousa band concert is like going to New York and seeing Brooklyn bridge, or to Washington, D. C., and seeing the Washington monument, or coming to Butte and wanting to go down a mine—it's the thing to do, and like these other things mentioned, a Sousa band tour is by way of being a national institution."

"To many of the theater-filling audience at the Broadway last night it was like renewing an old-time friendship again to welcome the famous bandmaster and his men."

"And the program with which he favored his Butte audience—well, it contained due tribute to the classical, to the popular and, of course, largely to the always inspiring Sousa compositions, which is as it should be."

"It had a climax—Sousa concerts have come to have that as sure as, well, as sure as there is only one Sousa. The audience knew it was coming. They looked for it, they wanted it, and what a welcome they gave it. Yes—it was the 'Stars and Stripes' march and its announcement brought thunderous applause."

"There were other Sousa marches, some of them entirely new, some of the old-time favorites and they were largely as encores. Indeed,

Sousa is very liberal with his encores and so were his splendid soloists.

"Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophonist, are truly remarkable artists. The audience was delighted with them and their way of responding to encores was greatly appreciated."

"Verily there is only one Sousa and Butte indeed would feel it keenly if ever he were to make a tour omitting this city."

## SOUSA AND HIS BAND WILL PLAY IN SHRINE TEMPLE SATURDAY

Lieut.-Com. John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time, under his baton.

In a recent interview Lieut.-Com. Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country in Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz: most of the musicians of Sousa's band now are young men; and most of them are Americans.

Additional verve, impetus, esprit, élan, are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of this remarkable organization.

Sousa and his band will be heard twice in Helena tomorrow. A matinee concert will be given at 2 o'clock with special prices made for school children. The evening concert will begin at 8 p.m. The admission is free.

## SOUSA



Fifty years a bandmaster and just now rounding out his 66th year of healthy, happy life, Lieut.-Commander John Philip Sousa is yet a boy at heart, a young man in physique and an athletic sportsman at the zenith of his superb physical attainments. How does he do it? If you regard his ruddy-brown skin, his brightly twinkling eyes, his gracefully nervous gestures with hand and baton, his care free laugh, his erect and wiry figure, his staunch and nimble body, you will say: "He has time cheated." And he has. But how?

A horseman par excellence, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman, and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies;—these are the secrets of Sousa's perennial youth. The versatility of the March King is the more astounding in that his band—for a quarter of a century admitted to be the greatest in the world and now in the zenith of perfection—takes

up most of his time. He has written novels and read hundreds of them; he entertains lavishly at his lovely Long Island home; he has made four tours of Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field. His record as teacher and conductor of marine bands for service in the navy during the war is part of the history of the United States.

The March King today is as spry, as energetic, as enthusiastic and as strong as most men of thirty-five or less.

Sousa and his famous band will be heard twice in Helena on December 10. A matinee with .. program especially designed to appeal to children as well as older folks will be offered. Reasonable prices will prevail for the engagement of the band in this city with a special admission fee for students attending the afternoon concert.

## FLORENCE HARDEMAN, VIOLINIST WITH SOUSA



John Philip Sousa and his band featured the closing day of music week at Omaha, giving two concerts which brought praise from the press of the Nebraska city.

Sousa and his band will play two concerts in Helena next Saturday, December 10. In the afternoon a special rate will be made on students' tickets.

The Helena concerts will be given in the Shrine temple, which is admirably adapted for such entertainments, and, incidentally, the appearance of Sousa and his band will be the first concert heard in the new building.

an he really loves.

## SEAT SALE OPENS TODAY CONCERT SOUSA'S BAND

Seats for the two concerts to be given in Helena next Saturday by John Philip Sousa and his world famous band will go on sale this morning at 9 o'clock at the Reeves Music store. Mail orders have been received in large numbers for both the matinee and the evening concerts and it is predicted that the new Shrine temple will be crowded for both performances.

A. I. Reeves, who is looking after the local arrangements for the appearance of the band, declares that of all the attractions he has handled, averaging one a year for the last 27 years, he expects this appearance of Sousa and his band to attract the greatest crowds. Mr. Reeves brought this same organization to Helena 25 years ago.

The sale of school children's tickets has been larger than preliminary forecasts indicated, the pupils of the city schools furnishing a larger demand than had been expected. A section of seats has been reserved for the rural schools of the county which will be held in reserve until all are supplied.

Entirely different programs will be heard at the two concerts. Special numbers designed to appeal to young and old alike being assigned to the afternoon concert. Sousa music needs no introduction to the American public. The band master himself is of the opinion that the phonograph in late years has done much to create a demand for the band's appearance. He lays much of the success of his present tour to the fact that records made by the band have increased its popularity with the band music loving public.

The band will be heard in the new Shrine temple, Saturday, December 10.

## SOUSA AND BAND BOOKED AT SHRINE TEMPLE SOON

A story of the wonderful personal magnetism of Lieut.-Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the offices of the U. S. Customs service in greater New York. Mr. Parker is an ardent admirer of the "March King," and tells of his experience as follows:

"Sousa, in the days I was under him in the Marine Band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from Faust. By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught him. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Lieut.-Commander Sousa and his world famous band come to the new Shrine temple for two concerts on Saturday, December 10. Mail orders for seats are now being booked by A. I. Reeves. Special prices for students will be in effect for the matinee concert.

## SOLOIST WITH SOUSA'S BAND HERE SATURDAY



MARY BAKER COLORATURA SOPRANO with SOUSA'S BAND

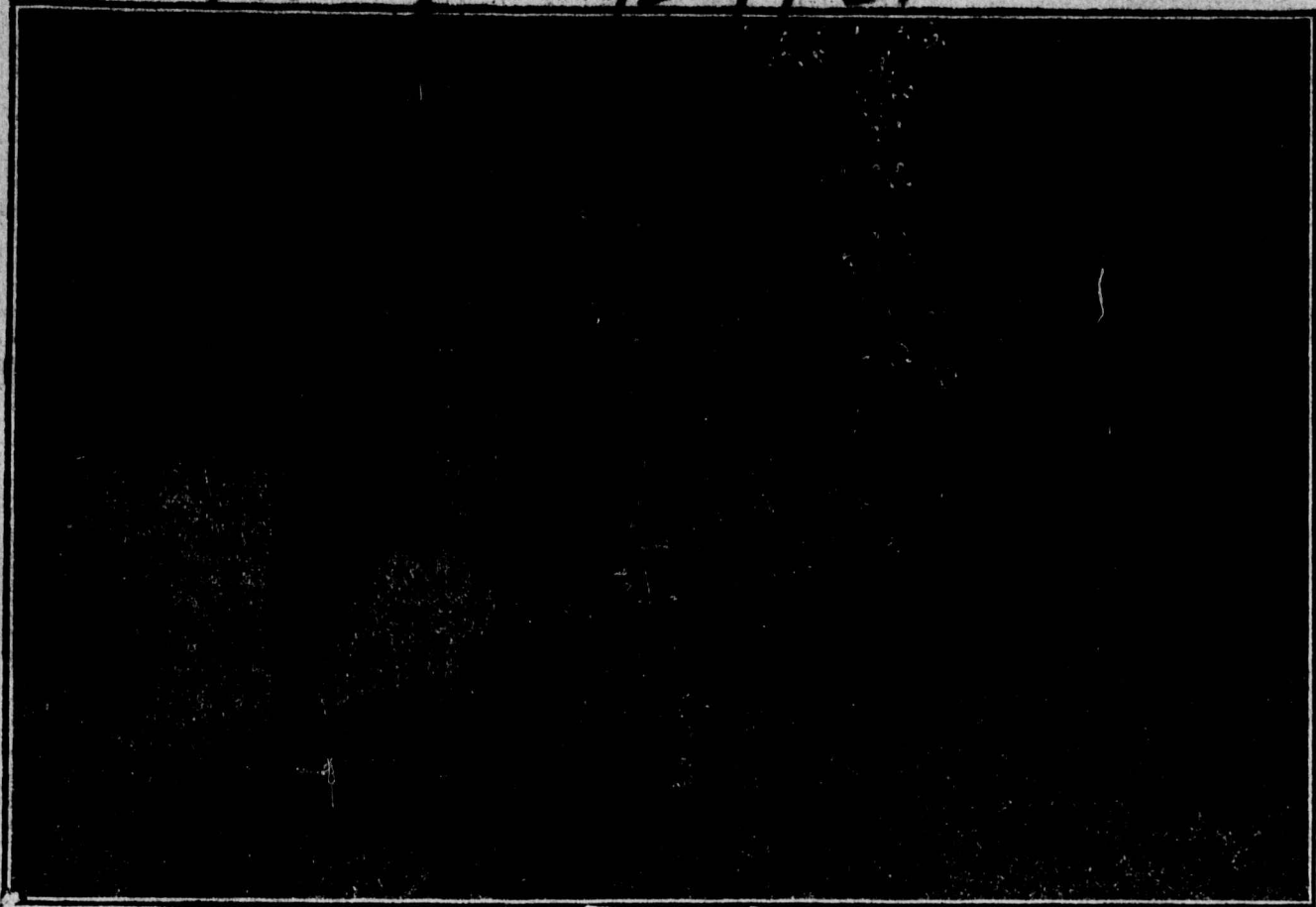
When Sousa and his band appear here on Saturday, mothers who like band music, but who have youngsters who do not, will have an opportunity to hear the concerts undisturbed by their possible noisy offspring.

A. I. Reeves, who is handling the local arrangements for the appearance of the March King, has arranged to have a trained nurse on hand at the Algeria Shrine temple, where the band will be heard, and also has arranged for a fully equipped nursery where the little ones will be cared for, thus relieving their mothers from responsibility. It is expected this innovation will afford many mothers a chance to hear the concerts, who otherwise might be compelled to miss them.

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present a

## Sousa on His Favorite Arabian Steed

Indep 11/27/21



If Lieutenant Commander John Philip Sousa had not achieved as horseman, hunter, marksman and sportsman. For the distinguished American leader of the

great band now in the midst of its twenty-eighth consecutive season of unified and growing success, is known among all of the devotees of highclass sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a nimrod and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour Lieutenant Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well-wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game and fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States.

Sousa will bring his famous band of nearly 100 pieces to Helena for two concerts on Saturday, December 10. The afternoon concert will be especially arranged with a program that will appeal to young and old, though designed particularly to give students and children of Helena an opportunity to see the noted leader and his world renowned organization. The concerts will be given in the new Shrine temple which is expected to be taxed to capacity for both appearances of the musicians. Prices that will permit everyone to attend will prevail for the Helena engagement.

## Florence Hardeman, Violin Soloist, With Sousa's Band Here December 10



In Florence Hardeman, the solo violinist of Sousa's Band, the famous March King believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell who also first achieved fame as soloist with Sousa's Band. Miss Hardeman is a Kentucky girl born in the town of Hardeman of the Blue Grass country near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardeman to Russia where she became a favorite pupil of the great Auer

and a fellow student with Heifetz. On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieut.-Commander Sousa is proud of his youthful protege, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America. Sousa's band will be heard in Helena in the new Shrine Temple in two concerts on Saturday, December 10.

## SOUSA'S BAND PLEASED AUDIENCES AT DENVER; WILL PLAY HERE SATURDAY

John Philip Sousa and his band pleased Denver during its engagement there the latter part of last week, according to the Denver Post, which has the following review of the concert written by its music editor, Albert W. Stone:

"John Philip Sousa came to Denver Saturday night.

"That meant the big, wonderful Sousa band; the inimitable brand of Sousa music; the Sousa marches that have won for him the title "March King;" the exquisite Sousa solo compositions, rendered by singers with exquisite voices and instrumentalists with exquisite powers of tone and technique; a huge audience that jammed every available inch of space in the municipal Auditorium, applauded until its hands were sore and sprang to its collective feet when the historical "Stars and Stripes Forever" flamed forth under the baton of the genius who gave it birth thirty years ago.

"It was a characteristic Sousa concert, evenly balanced and plentifully mixed with the kind of harmony sure to appeal to all classes of music lovers. Sousa was generous with his encores, as always; when the stirring strains of "El Capitan" rose from the hundred or more instruments on the stage there was a tremendous ovation. "Biddy," "Keeping Step with the Union," "Semper Fidelis" and "U. S. Field Artillery" were among other old and new favorites rendered.

such as the scene of Anna rescued from the ice jam at the brink of the falls

Benedict, to which a flue obligato was played by R. Meredith Willson. She encored with "The American Girl," a Sousa composition, and "Carry Me Back to Ol' Virginny." Miss Baker's voice filled the great auditorium with ease and revealed unusual purity of tone.

"George Carey, xylophone artist, played Mendelssohn's "Rondo Capriccioso" and Sousa's "On the Campus" with such finished artistry that the audience insisted upon encore after encore. Miss Florence Hardemann's rendition of "Two Movements from Concerto in F Sharp Minor" and several encores stamped her as one of the greatest violinists that has ever visited Denver.

"Sousa and his famous organization, 100 strong, will play two concerts in the new Shrine temple in Helena next Saturday. Seats now are on sale at Reeves music store and there is an active demand for both engagements.

## SOUSA AND HIS BAND IN HELENA ON SATURDAY

Lieutenant - Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes Station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist of Sousa's Band who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great Bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's Band is by way of being a matinee idol as well as a great artist.

Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and a most engaging personality, but to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's greatest worth looms in the fact that he is the consummate master, the first in many years, of his chosen instrument—the solo and concert cornet.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's Band of nearly 100, are Miss Mary Baker, soprano; Miss Winifred Bambrick, harpist; Ellis McDiarmid, flute; Wm. F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; Wm. J. Burant, sousaphone and George J. Carey, xylophone.

Sousa and his band will play two concerts in Helena next Saturday. A matinee with special prices for students' tickets will be played in the afternoon and in the evening the regular program will be heard. Both concerts will be given in the new Shrine temple. The seat sale which is on at Reeve's Music store opened with a rush yesterday morning, the advance orders from out of town being particularly heavy.

## SOUSA WILL PLAY 'MONTANA' MUSIC

SPECIAL ARRANGEMENT OF STATE SONG PREPARED FOR USE AT TWO CONCERTS HERE

"Montana" as a song is dear to the heart of every resident of the Treasure state. It has been sung at every sort of an entertainment within the state until its popularity exceeds that of any other similar bit of music. It has been played by the bands of the state, but it remained for A. I. Reeves to put "Montana" into the hands of the greatest concert band in the United States, that of John Philip Sousa, who will appear at the new Shrine temple Saturday for two performances.

When Mr. Reeves arranged for the appearance of the March King in Helena, he inserted in the contract a clause that provided the band should play "Montana" at both concerts. Then it was necessary to provide especially arranged music to take care of the various instruments. The song was sent to New York, where A. J. Garing, musical director of the Hippodrome, who makes a specialty of arranging bands' music, took it in hand and turned out an arrangement which he declares is one of the best he has ever produced. Incidentally in a letter he commented that "Montana" is sure to make a hit with bands.

The music for "Montana," was written by Joseph E. Howard, author of many successes which have been popular on street and stage. The lyrics were written by Charles Cohen of Butte and "Montana" is known from one end of the state to the other.

The opportunity to hear a really great band with all its marvelous facilities for putting it over, play it, will be one that will receive a hearty welcome from residents of Helena.

The seat sale for the two concerts to be given here on Saturday already is large and the indications are that the Shrine temple will be crowded for both entertainments.

## SOUSA SEAT SALE OPENS ON MONDAY

MAIL DEMAND FOR RESERVATIONS HEAVY FOR THE TWO CONCERTS TO BE GIVEN HERE

The seat sale for the two Sousa band concerts in Helena on next Saturday, December 10, will open at the Reeves music store Monday morning at 9 o'clock. From the number of mail orders both from within the city and from outside, it is indicated there will be a large demand for seats. Special plats of the Shrine auditorium had to be made for the purpose of assigning the reservations.

For the matinee concert a large block of seats has been allotted to the various schools, special prices on students' tickets having been announced. The demand for these seats has been large and it is safe to say that never before have so many Lewis and Clark youngsters been gathered together for any sort of an entertainment. Daddy Reeves received an order from the Deaconess school to hold 54 seats for the children of that institution.

The country schools have not been overlooked and a block of seats is reserved for students from the rural schools.

## ED HARP SOLOIST TO BE HEARD IN HELENA WITH SOUSA AND BAND



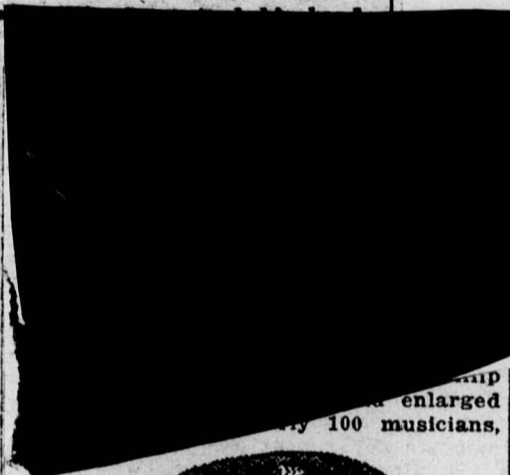
d Bambrick, harp soloist, with John

One of the happiest of the added attractions of this season's concerts of Sousa's band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the march king. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the march king.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieutenant-Commander Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program making.

Sousa's band, directed by its famous master, will be heard in Helena in two concerts at the new Shrine temple. The date of the Helena engagement is December 10. A matinee for students is scheduled. Orders for seats already are pouring in upon A. I. Reeves, who is handling the local arrangements for the appearance of the band. The general seat sale for both performances will open December 5.



Lieutenant Commander Sousa.

will visit Helena December 10 for two concerts at the new Shrine temple. In the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 80,000 miles, which includes more than 27 transcon-

tinental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great band master to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the old world have had so many professional and national honors conferred on them as have been bestowed upon Lieutenant Commander John Philip Sousa, both here and abroad. He received from King Edward VII the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Arosette of Public Instructor; he has the medal of the fine arts academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band 10 years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, islands and

## CROWDS SEE MARCH KING

SOUSA AND HIS FAMOUS BAND IN TRIUMPHAL TOUR—IN HELENA NEXT SATURDAY.

Wherever John Philip Sousa and his famous band have appeared on their present tour, record breaking crowds have been the rule, according to reports that have preceded the band to



MARY BAKER  
COLORATURA SOPRANO  
SOUSA'S BAND

Helena. The band will play two concerts in the new Shrine temple on Saturday, December 10. Special prices have been made for students' tickets for the matinee concert, while mail orders indicate that the patronage in Helena will be quite up to that of the other centers where the band will be heard.

The Minneapolis Tribune, commenting upon the appearance of the band there late last month, says:

"John Philip Sousa and his band, delayed several hours because of a railroad wreck, came into the city yesterday, and gave two concerts with quite as much energy as if wrecks of any kind were part of the day's work."

"Sousa would be the last to claim that the music played by his band is very closely connected with the kind we hear at our symphony concerts, but nobody can deny that there is a wholesome atmosphere in every number that his band gave with such enthusiasm last night and yesterday afternoon. There was the customary rattle and bang of the military marches, in which effects are produced that no other similar organization can approximate. They certainly stimulate by their strong, virile rhythms, and it must further be emphasized that in their essence they are the most distinctively American music we have developed up



John Philip Sousa.

to the present. They are the spirit of optimism and we pride ourselves on being optimistic. They have swing and go, and action, and for their purpose are distinctly high class.

Mr. Sousa has occasionally tried his creative ability on music of different nature, music that is pleasant to listen to and that many times has the element of dignity, but the name Sousa is indissolubly associated with his national title of the 'March King,' and that is honor enough. To be leader in any particular branch of a profession and nationally recognized as such, to have given unstinted pleasure to hundreds of thousands, and furthermore, to be the purveyor of good substantial musical substance makes a man worthy of honor.

"Some of the best known names in the world of music were on the printed program: Liszt, Mascagni, Wieniawski, Goldmark, Benedit, Mendelssohn and Vieuxtemps suggest something orchestral, but the men of Sousa's band gave exceedingly interesting interpretations to everything they attempted. It cannot be claimed that real instruments compensate for tricks in the

## SOUSA'S BAND HERE DEC. 10

EIGHTY MUSICIANS WILL PLAY TWO CONCERTS IN HELENA AT SHRINE TEMPLE.

### AFTERNOON, NIGHT PROGRAM

Famous Bandmaster and His Organization Being Brought Here Through Efforts of A. I. Reeves; Stunts for Children.

John Philip Sousa and his band of 80 musicians will play two concerts in Helena Saturday, December 10. One concert in the afternoon will be especially for the school children of the Capital city with a program designed particularly for the young folks. An entirely different program will be rendered at the evening performance. Both concerts will be given in the new Shrine temple.

Arrangements for the appearance in Helena of the famous bandmaster and his organization were completed today by Harry Askin, business manager for Mr. Sousa. A. I. Reeves of Helena is bringing the band here and has charge of the local business end of the appearance.

#### Bands Popular.

According to Mr. Askin, the American people have never broken themselves of the habit of following a band which is about the first recollection of the youth of the land. To this one characteristic he attributes in large part the success of Sousa's band which for 29 years has been touring the country and playing to record crowds everywhere. The present tour is no exception and wherever the noted organization has been heard it has attracted record-breaking attendance.

This year three women soloists accompany the band. They are Mary Baker, soprano; Florence Hardeman, violinist, and Winifred Bambrick, harpist.

For the children's matinee Mr. Sousa promises something different in the way of entertainment. He has written "Showing Off Before Company" a notable selection in which every member of the band has a part and does a stunt of a vaudeville character. This has made a hit on every program where children have seen it.

#### Talk for Children.

In addition to this feature Clarence Russell, former superintendent of public schools at Pittsfield, Mass., delivers a talk to the children outlining some musical history especially as applying to bands. This is all a part of the educational enterprise Mr. Sousa is fostering for the encouragement of musical training upon instruments that contribute to America's bands. Mr. Sousa regards his "Showing Off Before Company" as the best selection of the kind he ever produced.

For the matinee prices have been reduced to 50 cents for a single admission with 5 cents added for war tax. Orders for tickets for the evening concert will be booked immediately by A. I. Reeves of Helena and the general sale of tickets will open five days before the concert date here.

quality, but the effort was excellent, the enthusiasm unbounded.

"In John Dolan, Mr. Sousa has an exceedingly capable cornet soloist, who delights the hearts of his hearers with his expert double and triple tongue effects. Mr. Dolan showed himself as a conductor of parts also, in directing the accompaniments of the vocalist, Miss Mary Baker, a soprano, who added to the pleasure of the concert and who was obliged to give additional encores.

"Most of our visiting artists could learn much from Sousa and his soloists. If the audience wants them to repeat, and they usually do, they don't wait to learn how many recalls they can wheedle out of the audience, they immediately respond with the best they have. That is the way it should be.

"Other well trained soloists who were introduced were: Miss Florence Hardeman, violinist, whose interpretations of selections by Wieniawski and Vieuxtemps established her as a performer of signal ability; Joseph Deluc, euphonium soloist, who won the hearty plaudits of the afternoon audience; and George Carey, xylophone soloist.

# SOUSA'S BAND PLAYS IN BIGGEST AUDITORIUMS IN UNITED STATE



John Philip Sousa.

This season's booking of Sousa's band brings that remarkable organization into the largest auditoriums of this country. Many of these great theaters and concert halls have sprung up within the past few years, a period during which there has been a great national awakening to the material as well as the artistic values of great concerts and great community gatherings drawn together and inspired by the finer and higher aspirations of the American people. The old difficulty of securing suitable auditoriums of sufficient size and proper acoustics for the tours of Sousa's band is rapidly disappearing and in every part of the country there are now beautiful and commodious theatres, concert halls, coliseums, armories and stadiums which will seat thousands instead of hundreds and which have either been built for concert purposes or have been remodeled and improved into adequate concert halls.

Thus for his birthday and banner season of 1921-22, Lieutenant-Commander John Philip Sousa's band, besides playing its gala anniversary concert in the New York Hippodrome on October 2, will be heard in such spacious and already historic places as the Milwaukee auditorium, the vast auditorium structures of both Minneapolis and St. Paul, the auditorium of Toledo, Ohio; the Syria mosque in Pittsburgh, Pa.; the famous music hall of Cincinnati, orchestra hall in Detroit, the new Shrine temple in Helena, the civic auditorium in San Francisco, in the capacious and acoustical perfect auditoriums of Omaha, Lincoln and Sioux City, and the National theater, Havana. The great concert halls of the Universities of Wisconsin, at Madison; of Champagne, Ill.; of Ames, Iowa, and of Syracuse, New York, will also house the visiting Sousa's band; and in the spacious armories, equipped now for effective concert programs, of Springfield, Ill., and other states, Sousa's band will also be heard during its tour of 30 weeks.

The list includes the largest auditoriums in the country and already there are indications that they will be taxed to their capacities. The great Sousa band now numbers nearly 120 musicians.

This famous organization will play two concerts in Helena on Saturday, December 10. For the afternoon special prices are announced for students' tickets. Mail orders now are being received by A. I. Reeves and the general admission sale will open next Monday. That a large number of out-of-town people will be in Helena for these concerts is indicated by the orders already received. The concert will be heard in the Shrine temple,

which is expected to be taxed to capacity.

Record Herald Dec. 5

## SOUSA AND BAND ASK NO SUBSIDY

AMERICA'S OWN MUSICAL ORGANIZATION PAYS ITS WAY—WILL BE HERE ON SATURDAY.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. Twenty-nine years ago John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a

liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked and are looking for the best music of the day.

## Sousa and His Band Visit Helena

John Philip Sousa and his band arrived in Helena from Great Falls at noon today and this afternoon were heard in the first of two concerts they will play in the Capital city. The new Shrine temple was crowded with enthusiastic band music lovers at the afternoon concert and the advance sale of seats indicates a crowded house at tonight's concert, which will start at 8:30. It is the same Sousa the nation has known for many years, who leads his splendid corps of musicians through a program for superior excellence and this afternoon the crowd was delighted.

For tonight's concert the following are announced as soloists:

Miss Mary Baker, soprano.  
Miss Florence Hardeman, violinist.  
Mr. John Dolan, cornet soloist.  
Mr. George Carey, xylophone soloist.  
The following is the program to be heard this evening:

Overture, "In Spring Time" . . . Goldmark  
The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard, bird-like passages are reintroduced, after which a final section brings the overture to a brilliant conclusion.

Cornet solo, "Carnival of Venice" . . . Arban  
Mr. John Dolan.

Suite, "Camero Studies" . . . Sousa  
(a) "The Flashing Eyes of Andalusia"  
(b) "Drifting to Loveland"  
(c) "The Children's Ball"

Vocal solo, "The Wren" . . . Benedict  
Miss Mary Baker.  
(Flute obligato by Mr. R. Meredith Willson.)

Scene Pictoresque, "The Angelus" . . . Massenet  
INTERVAL.

Melange, "The Fancy of the Town" (new) . . . Sousa  
(A wedding of tunes popular sometime during the past decade.)

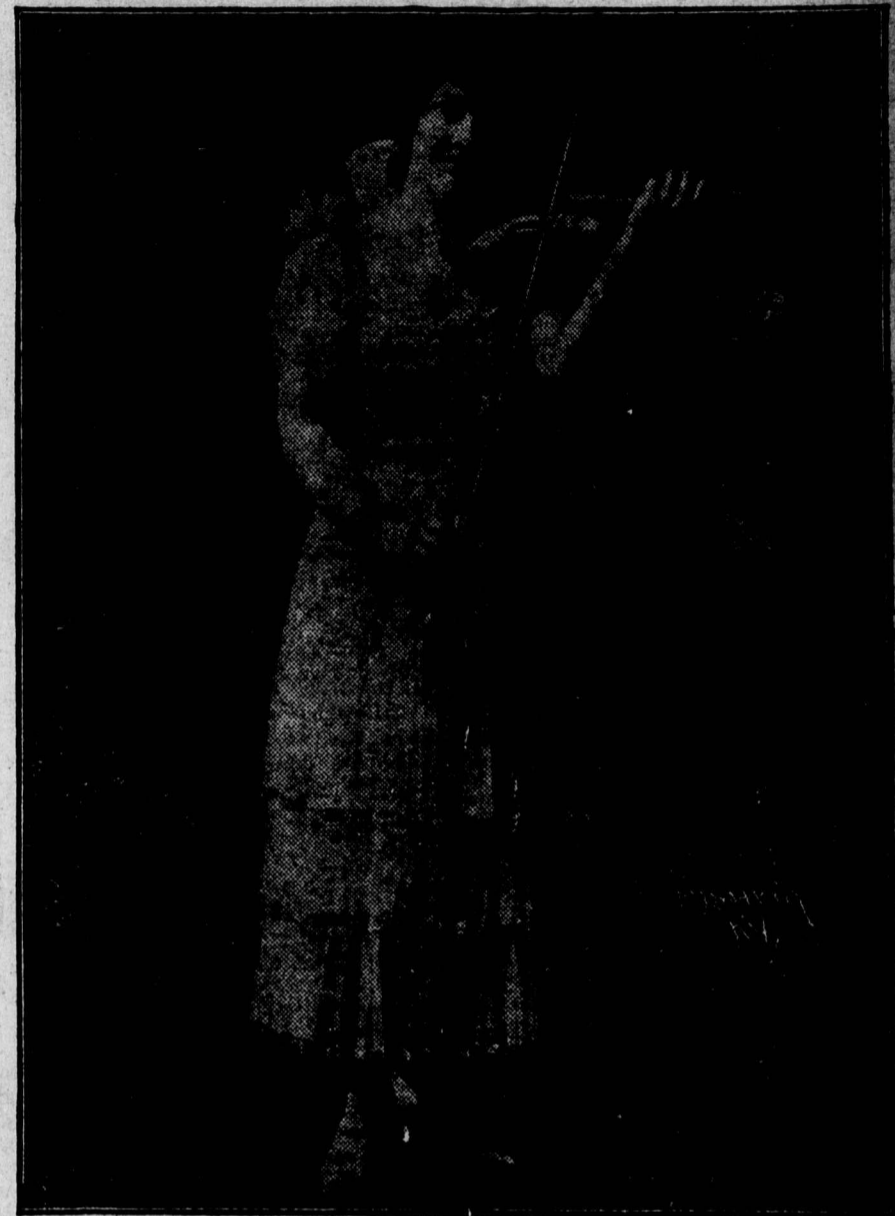
(a) Xylophone solo, "Rondo Capriccioso" . . . Mendelssohn  
Mr. George Carey.

(b) March, "On the Campus" (new) . . . Sousa  
Violin solo, "Two Movements From Concerto in F Sharp Minor" . . . Vieuxtemps  
Miss Florence Hardeman.

Cowboy Breakdown, "Turkey in the Straw" . . . Transcribed by Guion  
Encores will be selected from the following compositions of John Philip Sousa:

"Keeping Step With the Union."  
"Semper Fidelis."  
"Bullets and Bayonets."  
"Comrades of the Legion."  
"Who's Who in Navy Blue."  
"Sabre and Spurs."

"U. S. Field Artillery."  
"The Stars and Stripes Forever," etc.  
Special Note—"Montana," the state song of the Treasure state, has been especially arranged for the use of Sousa and his band at the concert in Helena and will be played as one of the encores. The arrangement for the use of Sousa's band was made by A. J. Garing, musical director of the New York Hippodrome.



Miss Florence Hardeman, Violin Soloist With Sousa's Band.

## JOHN PHILIP SOUSA AT 66

From The Montreal Star.



JOHN PHILIP SOUSA AT 66.

A dapper, well-knit, elderly man, with sparse hair, well tanned complexion, grey moustache, and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing, and with keen kindly eyes that see everything and twinkle continually, as though laughing with, not at the world, John Philip Sousa, for 50 years bandmaster, now is in his 66th year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hands, arms, body, head and feet, which used to stir his band into galvanic leaps and bounds in a moment.

In the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the faintest of whispers is to realize something of this man's genius.

"The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, a musician's intense capacity for feeling, a musician's delicacy and refinement. A career of half a century in music, capped by success beyond his wildest dreams of youth—a success that has brought wealth and all that makes life worth living in its train—has not made him proud save for that legitimate

is today one of the most democratic of men.

The life-story of this remarkable man is a romance of the world of music and song. At 15 he was teaching music. Two years later he was conducting an orchestra. For 12 years he directed the United States Marine band—the official band of America. For 30 years he has been the head and front, the dominating, directing spirit of Sousa's Band. He is one of the world's champion trap-shooters. He is an author with several highly successful novels to his credit. He is a composer of world-wide renown, writer of the most popular military marches we know today. He is a famous horseman, a veteran hunter, an omnivorous reader with one of the finest libraries on the continent. And he is a kindly, open-hearted, genial, simple-souled American gentleman.

His versatility is the more astonishing in that his Band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write 50 letters, indulge in a long cross-country ride, give a demonstration of wonderful trap-shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His energy is seemingly inexhaustible. His mode of living, with punctuality and regularity for its keynote, has enabled him to preserve a naturally sound constitution in an exceptional manner, and today, in his 66th year, after an active life for half a century, he is as spry and as energetic and as active as many a man of 35.

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. He is a national institution in the United States, and he is one of that nation's most valuable assets for no man, through 30 years of unceasing effort, has done more to provide the people with entertainment that leaves none but pleasant memories behind. He is a young man still at 66, and the whole world of music is all one in hoping that he will remain so for years to come.

Sousa and his famous band will be in Helena Saturday, Dec. 10, for two concerts, afternoon and evening.

# SOUSA APPEARED AT HIS FIRST CONCERT IN CLOTHES THAT DIDN'T FIT; HAD TO GO WITHOUT HIS SUPPER

Lieutenant Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Helena Saturday, December 10, playing two concerts at the Shrine temple, in the course of the most extensive tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 200 trans-continental journeys, five tours of Europe and one zig-zag globe girdling expedition of 60,000 miles.

To this unchallenged record Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

## Has "Followed the Flag."

The historic tour of the world made by Sousa's band 10 years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

Mr. Sousa was born in Washington, D. C., 67 years ago, according to the Washington Star, which recently published a feature story concerning his life. The Star says:

John's father, Antonio Sousa, made a strong impression upon the memory of his neighbors and his other friends. He lived in southeast Washington about 38 years and has been dead 28, but there are living a great many men who knew him well. When he was advancing in years many of his friends were much younger than he. They hold the good old man in affectionate remembrance and tell of his traits and sayings. John's mother, after living in Washington for 54 years, died 13 years ago, and one can find a great number of persons who knew her.

Much of the life of John's father has never been written and never will be. He did not talk much about his youth in Spain and on the seas, because he found so many things to interest him in the present—that is, in what was to him the present. He was not a retrospective man and was busy with things about him and so proud of John and John's great career that he put the past behind him.

## From Portuguese Stock.

In the first place, Antonio was a gentleman in the liberal and accurate significance of that much abused and variously defined word. He was born at Seville, Spain, 97 years ago. His family was Portuguese, settled for several generations in Spain, and his father and mother were educated people.

Antonio's family in Spain was prominent and influential. Enough dropped from the old man's lips to prove this in his conversations with the families Espata, Repetti, Luca, Bondi, Guilmond, Scala, Baptista, Tregina, Marco, Viner, Prosperi, Bonini, Orange and others of the old art and music colony "of the navy yard." Antonio left home—ran away—at the age of 12 and went to sea. Many other boys did the same thing a hundred years ago and hundreds of years ago. Boys had imagination then as they have it now. The spirit of adventure possessed them. The world was their oyster and they meant to crack it. The mighty door of the world, the great avenue of the world, the wonderful way of the world and a vast part of the world was the sea. Perhaps the sea was the main world, and the strange lands marvelous coasts, wondrous people and idyllic isles were but the sea's accessories. The sea called him and he went. He must have served in many ships, and among them warships. He served on a British warship, and his old friends remember that he was a musician in the band of a British ship in stirring times.

It is likely that Antonio joined the band of the Brooklyn navy yard about 1850, for he was married in Brooklyn about that time to a young girl, Elizabeth Trinkhaus, who was born in Hesse Darmstadt in 1826 and went with her parents to Brooklyn in 1848.

## Starts Cabinet Shop.

As age came on Antonio suffered from asthma, and between teaching, practicing at "the garrison" as the old people spoke of the marine barracks, and taking part in ceremonies and concerts, Antonio Sousa practiced cabinetmaking, and he built a little house, which he called a shop, on the north side of his lot, facing E street, while the frame house that had been built on the lot faced on Seventh street.



THREE GENERATIONS OF SOUSAS.

John Philip Sousa I and John Philip Sousa III seated at piano; John Philip Sousa II, standing. John Philip Sousa I will visit Helena this week with his 100-piece band.

improvise to cover up this lapse of memory, and I could hear my master hurling imprecations at me under his breath as he vainly struggled at the piano to vamp an accompaniment to my improvising. Finally I broke down entirely and fled from the stage. My master followed and hissed in my ears: 'Don't you dare to eat any supper to-night!' This was my punishment and I had to pretend a birdlike appetite at the supper that always followed the concert, and so I went hungry to bed."

As John grew to be a boy in his teens he blew the trombone with vigor, and when he was about 15 years old he enlisted in the Marine band, to play that instrument. Some of his best friends in the southeast say that as a trombone player he was a disappointment to his father. Indeed, some of them say that John was about the worst trombone player they ever heard. One of his boyhood friends said: "If John had stuck to the trombone he never would have become a distinguished man." There seems to have been some resentment in the neighborhood against John and the trombone. Some of the neighbors said that young John was deprecating the value of real estate in that part of Washington. However, John continued to make some progress on the fiddle, and, hearing one of the great violin artists who gave a concert at Lincoln hall, or it

may have been Marini's hall, he became enthused and determined to become a real violin virtuoso. From that time on he gave great satisfaction to Professor Espata, and also took up the study of harmony with Mr. Benkert of Georgetown. Then John went to Philadelphia, played in orchestras, became an orchestra leader, moved to New York, continued as an orchestra leader and went on the road with Offenbach's orchestra.

His musical friends in Washington would hear splendid stories of his success. It was talked over in the Marine band. John was making money. His mother began to think that the old-fashioned house was a little out of date, but she and her husband would not think of moving to any other section of the city, though some parts of the city had become more nifty and fashionable than the old-settled parts of the southeast. So, John sent home money for making over the old house. Carpenters tore off the wide weatherboarding, and around the joists and scantlings they built brick walls and made over the interior of the home. Instead of the little frame cottage at the southeast corner of Seventh and E streets southeast, there is today a brick house, but the inside timbers are those which were put together in the summer of 1857, when John was 3 years old.

It is said by the old neighbors that the officers at "the garrison" all seemed to like Antonio Sousa, not because of his musical ability, because there were many musicians as good as he in the band, but because of his pleasant ways and agreeable manners. As the boys came along he taught them music, and John's progress with the violin was his especial solicitude and a cause of pride to Professor Espata. John was not a marvel on the violin and it is recorded that as a boy he was not particularly industrious in his practice, but he got along very well and Professor Espata had him play in certain little concerts in the 60s. One of these concerts was for the entertainment of the people at the government hospital off the insane. He was to go over with the professor in that big carriage called "The Bloomingdale." John said that he had no clean shirt, and then in after years John told this story:

"The excuse proved futile, for he made me go upstairs and don one of his shirts, which was many sizes too large for a small boy. The collar had to be fastened at the back with a pin and I was about as uncomfortable as a youngster as you could find when I stepped on to the platform to play."

## Collar Button Comes Loose.

"I had not finished more than the introduction of my solo when that wretched collar button became unfastened and began to climb over the back of my head. The agony of this, coupled with the thought of the audience I was facing, made me forget every note of my solo and I began to

## INDEPENDENT STADY

Musical America  
Dec 17

## Sousa's Band and Local Soloists Give Fort Wayne Concerts

FORT WAYNE, IND., Dec. 12.—A concert was given by Sousa's Band at the Palace Theater on Nov. 22. The program was of a popular character, and was much enjoyed. A recital was given by Beatrice Bentz, soprano, assisted by Howard Griffin, violinist, and Leah Cohen Malay, pianist, at the Trinity Episcopal parish house on Nov. 29. An excellent program by the Morning Musicale Society was given at the parish house on Dec. 2. The soloists were Ruth Thompson, Mrs. Kendall and Edith Nichol Bailhe, sopranos; Mrs. Hugh Keegan, Florence Cleary, and Miss Hinton, contraltos; Mr. Hosier, Mr. Kaade, and Dr. Gaylard M. Leslie, tenors; Mr. Stouder, Mr. Klopferstein, and D. Fred Urbahns, basses.

J. L. V.

# HELENA WILL SEE NEW AUDITORIUM

MAGNIFICENT FEATURE OF SHRINE TEMPLE THROWN OPEN TO GENERAL PUBLIC.

Saturday will see the new Shrine temple auditorium thrown open to the



JOHN PHILIP SOUSA.

General public for the first time when John Philip Sousa and his band will appear in two concerts in this magnificent structure which is declared to be admirably adapted for entertainments of this character. It is likely the auditorium will become well known to the musically inclined people of Montana, it having been constructed with especial attention paid to its possible

use as a concert hall where really high class entertainments can be amply housed.

While the larger portion of Helena people have seen the handsome dance hall of the Shriners' home and many have danced there, comparatively few have seen the auditorium. Those who have not seen this splendid specimen of the architect's handiwork will have their opportunity next Saturday.

"It is particularly fitting," says A. I. Reeves, who is in charge of the local arrangements for the appearance of Sousa, "that this band should have the honor of playing the first concert in this temple. It is not only an honor for the band, but a decided honor for the temple. The band is one of our national institutions and the Shrine is another. Thus the two are united in a rather unusual dedication."

That there will be other concerts and entertainments of a like sort in the temple goes without saying, but Mr. Reeves is rather proud of the fact that he handled the first set of tickets to be issued for the temple, tickets which will be part of the series that will be provided for the future. The matinee tickets for Sousa's afternoon concert are "No. 1" and the tickets for the evening concert are labeled "No. 2."

Lieutenant Commander Sousa reports from Sioux Falls that his transcontinental concert tour is breaking all past records in point of attendance. The previous week's engagements included Canton, Ohio, where Sousa dedicated the new McKinley memorial high school; Fort Wayne, Ind.; Milwaukee, Wis.; Minneapolis and St. Paul, Minn.; Mitchell, S. D., and Sioux Falls, S. D., when gross receipts for the week were \$41,000. Fully restored to health and with a reinforced band of 100 musicians and extra soloists, the march king is in full swing of his most extensive American continental tour. It includes Mexico and Cuba, besides the United States, and as indicated it has begun like the banner year of his long career.

Helena promises two crowded houses for the engagement here next Saturday.

Musical Leader  
Dec 1

## SOUSA RESUMES TOUR

Lieut. Commander John Philip Sousa and his band of nearly one hundred musicians resumed their transcontinental concert tour at Canton, O., where the March King conducted the musical program at the dedication of the new McKinley Memorial High School. The famous bandmaster and his men were given a great ovation and the concert was a triumphant success. Mr. Sousa, entirely recovered from the accident which interrupted his tour, was in fine form and spirit, directing with all his customary grace and vigor.

The long tour of Sousa's Band will now continue as scheduled and will take the famous organization through the principal cities of the United States and Cuba.

SOUSA'S NAME, HOUSEHOLD WORD, WORLD OVER

Dec 1st



Sousa as leader of the Great Lakes band during the war.



Sousa when leader of the Marine band in Washington.

SOUSA BAND GIVES MUSICAL THRILLS; CLOWNS SHOW OFF

Famous Leader Accorded Ovation; Specialties Featured; Matinee and Evening Concerts Today.

By J. L. Wallin

John Philip Sousa and his famous band thrilled two audiences at The Auditorium Saturday and will entertain two more today at the same place, one this afternoon and another this evening. As Saturday, soloists will be featured at both performances.

Veritable tidal waves of applause swept the building when the venerable band master stepped with the vivacity of the youth upon the platform at each performance; then as he raised the baton there followed a pause of absolute silence till broken by the mighty volume of tone poured forth by the 85 musicians, every one an artist.

KEEPS THINGS HUMMING

Sousa has discovered that band concert audiences want things to move rapidly, and so he keeps things humming with but one intermission during each performance. And when he responds with extra numbers, as he did generously both at the matinee and the evening performance Saturday, it is in that snappy style to which may be attributed much of the Sousa success.

The three special soloists carried this year are worthy of the distinction. They are Miss Mary Baker, soprano; Miss Florence Hardeman, violin, and John Dolan, cornet. Miss Baker has a voice of pleasing quality, Miss Hardeman plays the violin with fine effect and Miss Dolan is one of the best cornetists now before the public. His tone is pure and smooth and he sings with a quality that cornetists can only dream of. At the matinee an extra feature will be a flute solo by R. Meredith Willson, and at the evening concert Joseph Deluca will play a drum solo.

FEATURE SUCCESS

at Saturday's performances a mixture "Showing Off Before" and a melange "The Fancy

of the Town," both by Sousa. In "Showing Off Before Company" each branch of the band family is introduced to illustrate the particular tone quality of the various instruments. The big hits were made by the huge Sousaphone and the trio of bassoons that were made as awkward as possible, to prove that they were not libeled when called the clowns of the band.

The closing number was a thriller with eight marines taking part in "sounding off" as the band played the "Star-Spangled Banner."

Today's programs will be: Matinee: Overture, "Hans the Flute Player" (Cane); cornet solo, "Pyramid" (Cane); suite, "Tales of a Traveler" (Cane); vocal solo, "I've Watched the Stars at Night" (Flute); air, "Adoration" (Flute); two, "Indian Dances" (Skilton); flute solo, "Allegretto" (Godard); R. Meredith Willson; march, "Comrades of the Legion" (Sousa); violin solo, "Polonaise" in A (Wieniawski); Hungarian dance, "From Farside Lands" (Moszkowski).

Evening: Overture, "Maximilian" (Pierrot); cornet solo, "Scitilla" (Pierrot); suite, "The Dwellers in the Western World" (Sousa); vocal solo, "The Grand Old Man" (Sousa); "Reve Angelique" (Rabinstein); "Dance of the Hours" (Ponchielli); euphonium solo, "Beautiful Colorado" (Deluca); Joseph Deluca; march, "Solid Men to the Front" (Sousa); violin solo, "Zapalado" (Samse); "Cossack Dance" (Ponchielli).

From POST DEC 12 1921 A

Cincinnati, O.

New March

Every year John Philip Sousa, "march king," contributes a march or two to his already long list of compositions. This year was no exception. He recently completed a march, which he dedicated to the Keith Boys' Band in recognition of

the third of a century anniversary of B. F. Keith vaudeville. His latest masterpiece of march music is called "Vaudeville's Third of a Century March."

In notifying E. F. Albee, head of the Keith interests, of his intention to dedicate his march to the Keith anniversary, Sousa wrote that he regarded the event of national scope and importance. The march will be played in all Keith controlled houses throughout the United States within a few weeks.

FROM DEC 11 1921 P

POST INTELLIGENCE

Seattle

SOUSA'S BAND TO GIVE TWO CONCERTS HERE FRIDAY

JOHN PHILIP SOUSA and his world-famous band will open their Northwestern tour at the Masonic Temple on Friday, Dec. 16, in matinee and evening concerts. The organization of the renowned March King will be reinforced at these concerts by several soloists—the Misses Mary Baker (soprano) Florence Hardeman (violinist), Winifred Bambrick (harpist) and Mr. John Dolan (cornetist), appearing in the afternoon, and the Misses Mary Baker, Florence Hardeman, Mr. John Dolan and Mr. George Carey, xylophone soloist, in the evening.

The afternoon program follows: Rhapsody, "The Fourteenth"....Liszt  
Cornet solo, "The Volunteer"....Rogers  
Mr. John Dolan.  
Suite, "Three Quotations"....Sousa  
(a) "The King of France marched up the hill"  
With twenty thousand men:  
The King of France came down the hill  
And ne'er went up again."  
(b) "And I, too, was born in Arcadia."  
(c) "Nigger in the Woodpile."  
Soprano solo, "Carmen"....Wilson  
Miss Mary Baker.  
Hymn to the Sun, from "Iris"....Mascagni  
Interval.

A Mixture, "Showing Off Before Company"....Sousa  
(a) Harp solo, "Themes and Variations"....Pinto  
Miss Winifred Bambrick.  
(b) March "Keeping Step with the Union" (new)....Sousa  
(Dedicated to Mrs. Warren G. Harding.)  
Violin solo, "Polonaise in D-b"....Wieniawski  
Miss Florence Hardeman.  
Dale Dances of Yorkshire....Wood

The evening program includes: Overture, "In Spring Time"....Goldmark  
Cornet solo, "Carnival of Venice"....Arban  
Mr. John Dolan.  
Suite, "Camera Studies"....Sousa  
(a) "The Flashing Eyes of Andalusia."  
(b) "Drifting to Loveland."  
(c) "The Children's Ball."  
Vocal solo, "The Wren"....Benedict  
Miss Mary Baker.  
(Flute obligato by Mr. R. Meredith Willson.)  
Scene Pittoresque, "The Angelus"....Massenet  
Interval.

Melange, "The Fancy of the Town" (new)....Sousa  
(A wedding of tunes popular some time during the last decade.)  
(a) Xylophone solo, "Rondo Capriccioso"....Mendelssohn  
Mrs. George Carey.  
(b) March, "On the Campus" (new)....Sousa  
Violin solo, "Two Movements from Concerto in F sharp minor"....Vieuxtemps  
Miss Florence Hardeman.  
Cowboy breakdown, "Turkey in the Straw"....Transcribed by Gulon  
Encores will be selected from a list of the most famous compositions of Sousa, among them being "Semper Fidelis," "Keeping Step with the Union," "Bullets and Bayonets," and "The Stars and Stripes."

ress: San Francisco, Cal.

DEC 3 1921 L

Sousa and His Band To Give 6 Concerts During Holidays

No man in the world of music has had a more extensively advertised personality than Lieutenant Commander John Philip Sousa. He and his music have become famous in every part of the globe and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world.

Sousa and his band, numbering nearly 100, besides soloists of the first rank, are booked for Christmas Day and the two following days at the Exposition Auditorium to give six concerts, afternoons and night. These concerts by the great band leader have done and are doing much to promote musical interest, for they offer programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras.

This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable.

The band will play here under the local management of Frank W. Healy.

POST INTELLIGENCE

Seattle

SINGS WITH SOUSA



MISS MARY BAKER

AMONG the soloists who will lend variety to the two concerts by Sousa's Band at the Masonic Temple next Friday evening, Dec. 16, one of the most gifted, it is said, is Miss Mary Baker, whose soprano voice has won the praise of Eastern critics.

SOUSA IS GREAT TRAVELER

Present Season Will Bring Itinerary of Band to 800,000 Miles.

Lieut. Com. John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will give two concerts, Friday afternoon and evening, at the Masonic Temple, in Seattle, the first of the most extensive concert tour he has yet made on this continent. The tour will bring the total itinerary of Sousa's Band to nearly 800,000 miles, which includes more than 20 transcontinental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 50,000 miles. To this record Lieutenant Commander Sousa this season is adding a tour which includes the principal cities of Canada, Mexico, and the United States.

Musical Leader  
Dec 1st

Seattle Times  
Dec 14/21

Sousa's Band gave afternoon and evening concerts in the St. Paul Auditorium Nov. 26. A Sousa concert comment seems superfluous. There is only one Sousa, and after hearing the Sousa organization one is inclined to say also that there is only one band.

Vive "le roi de la marche"!

HELEN M. SHOOP.

From MUSICAL COURIER

Address New York City

Date DEC 15 1921

\$100,000 in Three Weeks for Sousa

Commander John Philip Sousa and his famous band have made new records in big receipts in Canton, Fort Wayne, St. Paul, Minneapolis, Omaha, Denver and Salt Lake, during the past three weeks and have broken all concert records there financially. The total receipts exceeded \$100,000.

DEC 11 1921 P  
TIMES

Seattle

## HARPIST COMING WITH SOUSA



Miss Winifred Bambrick.

When Sousa's Band appears here at the Masonic Temple, December 16, Miss Winifred Bambrick, a harpist of note, will be one of the solo artists.

POST INTELLIGENCE

Seattle

## AMERICA'S MARCH KING



JOHN PHILIP SOUSA

WITH his peerless concert band, assisted by a group of talented soloists, John Philip Sousa, the "march king," will give two concerts—afternoon and evening—next Friday at the Masonic Temple. The seat sale opens this morning at the Sherman, Clay & Co. store. Admirers of Sousa's art will welcome the announcement that all encores at both concerts will be selected from the eminent bandmaster's list of famous marches.

Press: New Orleans, La.

DEC 11 1921 Y

## SOUSA'S BAND HERE IN JANUARY

Tarrant Brings "The March King" to New Orleans.

One of the happiest added attractions of this season's concerts by Sousa's Band, four of them engaged for New Orleans by Robert Hayne Tarrant and scheduled for January 28 and 29, is a capable staff of instrumental soloists now performing in the programs provided by the March King.

Those who have heard the band this season appear to have been delighted with the range and resources of the harp as played by Miss Winifred Bambrick, who recently came out of Canada and at once claimed high place by a phenomenal combination of power, technical truth and tonal flexibility. She has achieved a wonderful union of vigor and tenderness, brilliance with dexterity, and spacious intonation with digital and manual accuracy. She is said to know her classics as few harpists know them, and, in addition, to be very much of a progressive.

Another Sousa artist of signal ability is John Dolan, engaged to succeed Herbert Clark, the veteran cornetist who has retired from Sousa's Band for a deserved rest. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster before the latter saw or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. He proved to be a consummate master of the cornet, and, in addition to being a finished musician, is "easy to look at," a cultivated gentleman, and a very engaging personality.

Miss Hardeman, the solo violinist of the band, is a Kentucky girl born in the town of Hardeman in the Blue Grass region near Lexington. As prize pupils of the Cincinnati Conservatory of Music, from which she graduated with the highest honors, her playing attracted the attention of Charles P. Taft, Julius Fleischman and other prominent Ohio lovers of music. They saw to it that she went to Russia for study under the great Auer. Since her return, she is admitted to have more than justified the faith placed in her. Sousa himself predicts that within a few years she will be recognized as the foremost woman violinist.

George Carey, xylophone soloist, is another of the band's star instrumentalists, said to be so thorough a master of his instrument that his playing has proved something of a sensation. Other Sousa stars are R. Meredith Willson, solo flutist, and Miss Mary Baker, an artist singer of high attainments.

Last, and of course most important, is Lieutenant Commander Sousa himself, now again with his band after the unfortunate experience last September with a lively Arabian saddle horse. Although he sustained no serious injury in his fall, the shock was severe enough to cause his physicians to prescribe a month's complete rest for him. At its close, celebrated by his reappearing with the band at Canton, Ohio, to take part in the dedication of the new McKinley Memorial High School, he seemed wholly recovered and quite as fit and spirited as ever.

77 Worth Dec 11/21

JOHN PHILIP SOUSA  
who will play in Fort  
Worth Jan. 18.



DEC 10 1921  
San Francisco, Cal.

## MARCH KING COMING FOR XMAS HOLIDAYS

Sousa and His Band Will  
Play at Exposition  
Auditorium

John Philip Sousa, the famous "march king" and his organization of 100 artists, will give six performances in the Exposition Auditorium the afternoons and evenings of December 25, 26 and 27, under the local management of Frank W. Healy.

Sousa and his music have become famous in every part of the globe. Among the soloists who are numbered in the band are: Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornetist; George J. Carey, xylophonist; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewicz, saxophone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schueler, trombone.

The "march king's" band music is credited with being different from other band music, in that Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is customary with bands or orchestras. The personality of Sousa himself so dominates his performances as to make the Sousa style inimitable.

Seattle  
MASONIC TEMPLE

Sousa and His Band.

No man in the world of music has been advertised more extensively than Lieut. Com. John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as one of the foremost bodies of instrumentalists in the world.

Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here next Friday, December 16, matinee and night, at the Masonic Temple.

Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable.

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## MANY HONORS ARE BESTOWED ON SOUSA

Enthusiasm reaches great heights when Sousa and his band arrive.

No American musician and few of the great musical conductors of the old world have had so many professional and national honors conferred on them as have been bestowed upon Lieutenant Commander John Philip Sousa, both here and abroad. He received from King Edward VII the medal of the Victorian Order pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instruction; he has the medal of the Fine Arts Academy of Hainaut, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's Band ten years ago stands alone in the annals of concert giving. It included Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

The famous Sousa Band will play in Fort Worth Jan. 18, matinee and night, under auspices of the Harmony Club.

DEC 12 1921  
San Francisco, Cal.

## SOUSA TOUR IS RECORD

Lieutenant Commander John Philip Sousa, at the head of his famous band, reports from Sioux Falls that his transcontinental concert tour is breaking all past records in point of attendance. Last week's engagements included Canton, Ohio, where Sousa dedicated the new McKinley Memorial high school; Fort Wayne, Ind.; Milwaukee, Wis.; Minneapolis and St. Paul, Minn.; Mitchell, S. D., and Sioux Falls, S. D. The gross receipts of that week were \$41,000. Fully restored to health and with a reinforced band of 100 musicians and extra soloists, the march king is in full swing of his most extensive American continental tour. It includes Mexico and Cuba, besides the United States, and, as indicated, it has begun like the banner year of his long career.

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Fully restored to health and with a reinforced band of 100 musician and extra soloists, the "March King" is in full swing of his most extensive American continental tour, which is to include Mexico and Cuba.

Sousa has with him this year the following soloists: Miss Mary Baker, soprano; Miss Florence Hardeman, violin; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; R. Meredith Willson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; Charles Thompson, bassoon; John Gurewicz, saxophone; Joseph De Luca, euphonium; William Pierce, horn; J. P. Schueler, trombone; William Bell, bass.

Sousa's band will play in Houston in January.

John Phillip Sousa and Famous Band  
to Play in Fort Worth This Season

Harp Soloist With Sousa's Band

MISS HARDEMAN  
TO APPEAR SOON

IS MAKING TOUR WITH THE  
FAMOUS SOUSA'S BAND  
AS VIOLINIST

In Florence Hardeman, the solo violinist of Sousa's band, the famous march king believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell who also first achieved fame as soloist with Sousa's band.

Miss Hardeman is a Kentucky girl born in the town of Hardeman of the Blue Grass country near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music, and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardeman to Russia where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieutenant-Commander Sousa is proud of his youthful protegee, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

Miss Hardeman will be heard in Waco when Sousa's band comes for a program on Jan. 17.

MISS WINIFRED BAMBRICK, harp soloist with John Phillip Sousa and his great band, to play here January 11, matinee and night, in Liberty hall. This is the third visit of Mr. Sousa and his great musical organization to El Paso in the past 20 years.



John Phillip Sousa, First, Second and Third.

The name of Lieutenant Commander John Phillip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason, is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison and make the Sousa style inimitable. Sousa and his band, numbering nearly 100 players, will be here on Jan. 10 at the First Baptist auditorium, in matinee and evening programs, under auspices of the Harmony club.

Bandmaster Ahorse



John Phillip Sousa on his famous Arabian, "Aladdin," at his home on Long Island.

BANDMASTER  
ALSO NOTED  
AS A RIDER

Sousa, "March King," Is  
Enthusiastic Rider; May  
Try City's Bridle Paths

Early morning horseback exercise is one of Lieutenant-Commander John Phillip Sousa's favorite recreations while on tour, and during his coming visit to San Francisco, commencing Christmas day, he will be a matutinal frequenter of the bridle path in Golden Gate Park. Accompanying him on his transcontinental journey is his pet steed, Aladdin, a pure-bred Arab with a record for combined speed and endurance, having carried the "march king" more than 300 miles in five consecutive days over rather rough country.

In his sixty-seventh year Sousa is not only an eminent bandmaster and prolific composer, but remains a devotee of high-class sport. In addition to being an expert equestrian, he is rated a "high gun" among the world's crack wing and trapshooters and is a hunter and woodsman of long and varied experience.

Sousa is one of a group of sportsmen who own and control 10,000 acres of well-watered and wooded land in North Carolina, which is one of the finest fish and game preserves in the United States. It is there the famous musician takes his vacations. Isolated from all human society, with the exception of a few kindred spirits, he tramps through the swamps, rides over the hills, and perhaps works out the motif or melody of some stirring march whose swinging movements are played by his band the following season. To this annual outing and his daily morning rides Sousa owes retention of physical and mental vigor that many men of much lesser age might envy.

For several of the important trapshooting tournaments in the east next spring Sousa is already entered. The same hand that so deftly wields the baton carries a wicked trigger finger.

Sousa's Band Great  
Organization Coming

"There are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," said Lieutenant Commander John Phillip Sousa. "I have often been asked from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil Wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and one more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieutenant Commander Sousa and his band come to the Junior High School here on Monday, Jan. 16, under the auspices of the Amateur Choral Club.

March King  
Plans Six  
Concerts Here

JOHN PHILIP SOUSA and his famous band will give six concerts in the Civic Auditorium on afternoons and the evenings of December 25, 26 and 27, under the local management of Frank W. Healy. So popular is the march king that the mere announcement of his coming is enough in any American city to arouse the interest of thousands. In the organization this year are eighty-five instrumentalists and three women soloists.

Six different programs will be presented and Sousa has forwarded the following as representative of the series:

- Overture, "In Spring Time".....Goldmark
- Cornet solo, "Carnival of Venice".....Arban
- John Dolan
- Suite, "Camera Studies".....Sousa
- "The Flashing Eyes of Andalusia"
- "Drifting to Loveland"
- "The Children's Ball"
- Vocal solo, "The Wren".....Benedict
- Mary Baker
- Flute Obligato by R. Meredith Willson
- "Angelus" from "Scenes Pittoresques".....Massenet
- Melange, "The Fancy of the Town" (new).....Sousa
- (A wedding of tunes popular during the last decade)
- Xylophone solo, "Ronde Capriccioso".....Mendelssohn
- George Carey
- March, "On the Campus" (new).....Sousa
- Violin solo, Two movements from F sharp minor concerto.....Vieuxtemps
- Florence Hardeman
- "Turkey in the Straw".....Air by Gounod

SOUSA'S CHRISTMAS PROGRAMS

CHRISTMAS DAY will be duly celebrated by John Phillip Sousa, the "march king," with two concerts in the Civic Auditorium. More than 100 disabled soldiers from the Letterman and Marine Hospitals will be his guests this afternoon, and tonight several squads of United States sailors and marines will demonstrate their appreciation of Sousa's services during the war, when he voluntarily organized and trained a band of 350 boys attached to the Great Lakes Naval Station.

His band of eighty-five pieces will be accompanied by the Exposition organ played by Uda Waldrop and the day is further memorable in that it is the twenty-fifth anniversary of the march king's birth.

Sousa's greatest march, "The Stars and Stripes Forever." Three of his own works to be given today include the suite, "The King of France Marched Up the Hill," "I, Too, Was Born in Arcadia," and "Nigger in the Woodpile." These, perhaps, serve better than any other similar group to bring out the full measure of this band master's ability as composer and conductor and to display the worth of his organization.

"Showing Off Before Company" is a work that is educational while amusing. Designed to display the different instruments and their relationship to the general harmony, the number is unique and musical. The third, "Keeping Step With the Band," is a march of unusual interest.

DEC 17 1921 L

BOSTON, MASS.

## The Value of Fire

And Some Other Things

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To end cholera in the town of Astrakhan, the Soviet Government plans to move all the inhabitants and burn the town. That does not speak well for a plan to make the world perfect by new laws overnight. It is more like the ancient Chinese setting fire to his house to roast a pig.

It reminds fathers and mothers of the value of heat in fighting disease. It would be worth more than many towns like Astrakhan if its burning could teach the importance of heat as a germ destroyer.

Sousa, who said, "Anybody could lead my band perfectly—for a little while"—a remark worth remembering, has been quite deaf recently, hearing little of his own music. An osteopath in Philadelphia has helped his hearing.

Don't get too enthusiastic about any sort of curing. But remember that osteopathy, in many cases, does for the bones and nerves what a steel man would do for the frame, or an electrician for the wiring of a building. Giving medicine, sometimes, is as foolish as it would be to rub magic oil on a short-circuited wire.

Invas El Paso Dec 18, 1921

## Sousa Coming to El Paso

The importance of El Paso in national affairs and in cultural accomplishments is given an additional testimonial in the announcement that John Philip Sousa, the "march king," comes here on January 11 with his 100-man band. The increasing frequency with which great musical and artistic events seek out the desert city bespeak its importance in the eyes of the rest of the country. Shrewd managers do not move these great organizations on guess work. They have to know beforehand that the appreciation and the box office proof of that appreciation exists.

In the case of "Sousa and his band," however, the scheme of things is reversed for Sousa is one of the greatest musical figures of all times, an American musician, and, in addition to this, is the complete expression of patriotism in his music.

Some people go to musical entertainment for a sense of propriety. Nobody goes to hear Sousa's band except to enjoy music in the highest sense. There are more than 6,000,000 records in the United States of the work of this organization and its leader, and several million records abroad. Sousa has taken the portable wind instrument, the varied form of horn and the bass and reed instruments of the band and moulded it into a musical machine that will remain a world marvel for all time.

The career of Sousa is almost as romantic as his music is historic. When he was a boy he played a violin. When he was a young man he played as leader of the famous Marine band at Washington, D. C. While on this job he played before Presidents Hayes, Garfield, Arthur and Harrison. At every great public function and at every parade the red-coated Marine band took its position. In a little while its fame became so great that Sousa was called for in a wider field and he organized his now internationally known "Sousa's Band." During the World war, his sailor band, at the Great Lakes Naval Training station took first rank over other military music in the United States. In recruiting and in inspirational work to soldiers and sailors, it is claimed Sousa rendered a work so great that its measure will never be determined. For this work, for this patriotism, the people, old and young, rich and poor, in the United States, love the "march king" and pack halls and auditoriums to hear the greatest living American composer.

Sousa is now 66 years of age. He has shaved off the famous beard that is known in every land and appears as a bronzed veteran, with a most youthful

## 'March King' And Band To Play Here

John Philip Sousa and his famous band of 100 musicians will give six concerts in the Civic Auditorium on the afternoons and evenings of December 25, 26 and 27, under the management of Frank W. Healy. The organization is now on a tour that will cover 20,000 miles in the United States, Canada and Cuba. This will be Sousa's fourteenth professional visit to San Francisco.

Sousa was born in Washington, D. C., on November 6, 1856. From the age of seventeen he was conducting orchestras for traveling theatrical troupes. In 1880 he was appointed director of the U. S. Marine Corps band, serving until August 1, 1892, when he resigned to organize his own band. His published compositions number several

smile. His erect figure, carefree laugh and wiry movement in conducting is evidence of the value of active life. A recent commentator on the composer remarked that he "had cheated time beautifully."

When asked in Chicago recently what was his greatest piece he said unhesitatingly, "Stars and Stripes Forever." I wrote that when I was young

Bulletin  
San Francisco, Cal.

## Sousa Sends S. F. Sample of Program For His Concerts

Ticket-selling for the engagement of Sousa and his band at the Exposition Auditorium, commencing Christmas Day, will begin Monday morning with prospect of a heavy demand for each of the six concerts. Hundreds of mail orders from out-of-town folk have already been received by Frank W. Healy, and they will be filled in the order of their arrival.

Sousa will change his program for each concert and has forwarded his sample of the series:

- 1) Overture, "In Spring Time"....Goldmark
- 2) Cornet solo, "Carnival of Venice"....Arban
- 3) Suite, "Camera Studies"....Sousa
- (a) "The Flashing Eyes of Andalusia"
- (b) "Drifting to Loveland"
- (c) "The Children's Ball"
- 4) Vocal solo, "The Wren"....Benedict
- (Soprano solo by Mrs. R. Meredith Willson.)
- (Flute obligato by Mr. R. Meredith Willson.)
- 5) Scene Pictorial, "The Angelus"....Massenet
- INTERVAL
- 6) Melange, "The Fancy of the Town"....Sousa
- (A wedding of tunes popular some time during the last decade.)
- 7) (a) Xylophone solo, "Rondo Capriccioso"....Mendelssohn
- (b) March, "On the Campus"....Sousa
- 8) Violin solo, "Two Movements from Concerto in F sharp minor"....Vieuxtemps
- (Miss Florence Hardeman.)
- 9) Cowboy Breakdown, "Turkey in the Straw"....Transcribed by Guido
- "Stars and Stripes Forever"

## SOUSA'S BAND TO PLAY HERE JAN. 18.

The famous Sousa band and accompanying soloists will be heard in Fort Worth Jan. 18, under local management of the Harmony club. A carefully chosen personnel of eight-five of the finest band musicians in America, the largest permanent organization of bandmen in the world, assembled under the baton of Lieutenant-Commander John Philip Sousa, constitutes the regular concert force of the March King's 1921-22 trans-continental tour.

George Carey, the Xylophone soloist of Sousa's band, has proved one of the sensations of the present musical season. He is acclaimed as the greatest master of his instrument, playing upon an Xylophone made specially for his use, an instrument of great size and startlingly beautiful effects.

San Francisco, Cal.

DEC 10 1921 L

## PROGRAM VARIETY SOUSA CONCERTS. FEATURE

The name of Sousa and his band, which will give a series of six concerts here, two a day, December 25, 26 and 27, at the Exposition Auditorium, has become a national synonym for the best in band music.

Tour after tour of America, as well as around the world tours, have been made, with Sousa never losing his hold upon public favor, and during all these years has come a never ending procession of compositions from his pen.

Not the least important feature of the present season is the diversity of program. Among the numbers played are "Comrades of the Legion" and "Saber and Spurs," both by Sousa; "Amorita," by J. S. Zamecnik; "Ole South," by the same composer; "An Operatic Nightmare," by the late Felix Arndt, and a group of three compositions by the American composer, J. S. Zamecnik, consisting of "Neapolitan Nights," "Dancer of Navarre" and "Egyptia." One of the band's most popular encores is the delightful "Biddy," an Irish fox trot with irresistible swing.

The concert Tuesday afternoon, December 27, will be a special one for young people. In addition to a fine program there will be a brief talk by Clarence Russell, formerly superintendent of schools of Pittsfield, Mass., in which he will explain the various instruments, their scope and value and particular relationship to the harmony and general tonal effects. Both instrumental and group of instruments will perform a "stunt" illustrating this talk. Through the courtesy of the Board of Education, the Department of Music of the San Francisco Federation of Women's Clubs has been able to secure tickets for this concert for teach-

CHRONICLE

San Francisco, Cal.  
DEC 4 1921 L

## Sousa Will Spend Christmas Day In San Francisco

"March King" to Open a Series of Six Concerts in Auditorium

Lieutenant Commander John Philip Sousa, the march king, will pass Christmas day in San Francisco, but for him and his eighty-five instrumentalists it will not be a holiday.



JOHN PHILIP SOUSA

During this engagement Sousa will present a number of novelties, including his new humorous, "The Love Nest"; a collection of tunes most popular within the last decade, elaborated in a medley called "The Fancy of the Town"; his new marches, "On the Campus," "Keeping Step With the Union," the latter dedicated to Mrs. Warren G. Harding, and "Comrades of the Legion," dedicated to the composer's ex-service comrades, and, of course, "Stars and Stripes Forever," "El Capitan" and other established favorites will be demanded as encore numbers.

Sousa's soloists this season include three talented American girls—Mary Baker, soprano; Florence Hardeman, violinist, and Winifred Bambrick, harpist.

John Dolan's cornet will again be heard in individual interpretations.

executive branch almost wholly dominated both branches of the Legislature, obtaining such legislation as the administration desired and throttling such legislation as the administration opposed.

"A continuation of this situation in California for another four years will find the present machine so firmly entrenched as to make almost impossible any genuine governmental reforms."

John Philip Sousa, who brings his famous band to S. F. for a series of concerts, beginning Christmas Day



From DEC 13 1921  
Bulletin  
San Francisco, Cal.

## S. F. Boy Scouts To Hear Concert By Sousa's Band

Every Boy Scout in San Francisco is to have an opportunity of hearing Sousa's Band, which opens an engagement at the Exposition Auditorium Christmas Day. The best seats in the Auditorium will be available to the Scouts at 28 cents each, including war tax.

Invitation to the Scouts to attend one of the matinees was sent by John Philip Sousa, "the march king," to Frank W. Healy, local manager of Sousa's coming season at the Auditorium. Sousa directed Healy to invite the Scouts and to fix the price of their admittance at the lowest possible figure compatible with avoidance of actual pecuniary loss. The letter to Healy read in part:

It has been my custom every Christmas for a dozen years or more to recognize in this way the Boy Scouts of America as an organization deserving of encouragement from every true patriot in the United States, so please see to it that the San Francisco Scouts are taken care of this year.

Healy, after careful calculation, decided the 5,000 Scouts in the San Francisco Council could be admitted in accordance with Sousa's instructions at 28 cents a head, to seats regularly sold for \$2.20 apiece. The matter was then referred to Scout Executive Raymond O. Hanson, who put the offer up to the directors, and they unanimously voted its acceptance and an expression of thanks to the veteran bandmaster.

## Sousa and His Band Coming Soon

THE name of Lieutenant Commander John Philip Sousa and his famous band, which will open a three-days' engagement at the Exposition Auditorium in San Francisco on Christmas Day, making six appearances in all, has become a national synonym for the best in band music. Tour after tour of America as well as around the world tours have been made with Sousa never losing his hold upon public favor, and during all these years came a never-ending procession of compositions from his versatile mind and pen, revealing him in the light of a talented composer.

The enlisting at the age of 61 years of the veteran "March King" in the Naval Reserve force during the World War brought forth marches of a more martial stride from his pen, and to this period of his life are credited many of his most excellent compositions. Among the most famous of these are his "Saber and Spurs" and his American "Wedding March." Be-

DEC 13 1921 Y

San Francisco, Cal.

## BOY SCOUTS WILL HEAR SOUSA'S BAND

Special Treat Is Arranged By the Famous Leader

By paying 28 cents for a seat usually sold for \$2.20, any lad wearing the Boy Scout uniform can hear Sousa's famous band perform in the Exposition Auditorium during the afternoon of December 27.

It will be the march king's Christmas treat to the Boy Scouts of America, an organization which he has taken every available opportunity to encourage. Writing from Seattle to his local manager, Frank W. Healy, he said:

"It has been my custom every Christmas for a dozen years or more to recognize in this way the Boy Scouts of America as deserving of encouragement from every patriotic citizen of the United States, so please see to it for me that the San Francisco Scouts are taken care of in the same manner this Christmas."

After figuring out where expense would cease and profit begin, Healy fixed the dividing line at 28 cents, including war tax, and then submitted the offer to the local Scout authorities, who promptly accepted it and voted thanks to the veteran bandmaster for his generosity.

"We have more than 5,000 boys enrolled," Executive Raymond O. Hanson said, "and I can promise that at least a big majority of them will take advantage of this opportunity to see Sousa and hear his band."

Special tickets will be printed for the Scouts, and each buyer of one, provided he is in uniform, can exchange it for a \$2.20 seat coupon at the Auditorium box office before 2:15 o'clock Tuesday afternoon.

EXPRESS,  
Los Angeles, Cal.

## Wireless Lead for Pinafore Orchestra

Leading an orchestra by telegraph will be the novelty introduced at the opening night of "Pinafore," when John Philip Sousa, the march king, will direct by wire the orchestra at the Philharmonic auditorium, as it plays for the first time in public Carrie Jacobs Bond's newest march song, written for and dedicated to the American Legion. Sousa, who is on his way to the coast, will be in Kansas City on Monday night, but has arranged to defer his concert at the big auditorium there 15 minutes, in order to direct the "Pinafore" orchestra here for the benefit of the American Legion.

58: Cincinnati, Ohio

SOUSA

To Give Concert Christmas Day in San Francisco

John Philip Sousa and his band will spend Christmas Day in San Francisco, as they open a series of six concerts in the Exposition Auditorium at a matinee that afternoon. In the evening an entirely different program will be given. During the engagement in the Coast city Conductor Sousa will introduce a number of novelties, including "Keeping Step With the Union," and the composition, "The March King," dedicated to Mrs. Warren G. Harding.

San Francisco, Cal.  
DEC 4 1921 L

even the most special musical sketch in turn. As a student of the composition of a band, it was highly educational, and at the same time an entertaining musical diversion.

The euphonium solo, "Beautiful Colorado," played by the composer, Joseph De Luca, was an unusual and artistic number, this horn possessing a peculiarly mellow tone, and two distinct voices.

The soloists for the evening added much artistic value to the program. Miss Mary Baker, soprano, has a voice well adapted for her work, being clear, full and round, and her number, "Carmena," a pretty Spanish waltz song brought her two encore calls, responded to by "the old negro melody," "Carry Me Back to Old Virginny," and Lieurance's popular Indian song, "By the Waters of Minnetonka."

Miss Florence Hardeman, the violinist, possesses a true artistic temperament, and gave a splendid rendition of Wienlawski's "Polonaise in D Flat." In response to encores, she also returned twice, her first encore being "Souvenir (Drdla), with harp accompaniment, which she interpreted with a beautiful sympathy of feeling, and "Traumerel." George Carey, the xylophone soloist, also received hearty encore for his work on this popular instrument.

There are two more opportunities for San Diegans to hear the premier bandmaster, Sousa, and his famous band; matinee and evening performances today at the Spreckels theatre will close the engagement in this city.

herself may be innocent and bow-legged ones that wear their skirts so short. I wonder why they do? Of course the older woman of good taste wears a skirt long enough to conform to the canons of good taste but short enough to allow perfect freedom of movement and to escape the dust and dirt of the street."

"You are a famous horseman—what do you think about women wearing knickers and riding cross saddle?"

○ ○ ○

### Opposes Cross Saddle Riding.

"I have the Southern man's deep seated prejudice against cross saddle riding. I was born in Washington and grew up among the fine old Southerners of Virginia and Maryland. My principal reason for not liking the cross saddle position is that it is not natural and not beautiful. The cavalry muscles of a man are adapted to cross saddle position. A woman who has the lines of grace and beauty is a misfit on a man's saddle. God never intended some women to ride horseback, anyway. There is nothing handsomer than a handsome woman on a handsome horse, if she is riding a woman's saddle. By a woman's saddle I mean a 'side saddle.'"

"My women folks, my wife and my two daughters, ride and they have never ridden cross saddle, except when we were climbing a mountain or sight-seeing somewhere where there were no women's sad-

vaudeville. A London Times critic told them it couldn't be done. They could burlesque my conducting, but they couldn't imitate it."

As the interviewer rose to go, Sousa rose and said: "I want to repeat how kind and good everybody has been since the fall. It takes adversity to show us how much people love us and how warmly sympathetic they really are. We find out then who our friends are and we discover friends we never knew we possessed."

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### Picture of Good Health

Mr. Sousa still has the pinkish complexion and ruddy red lips of good health which have characterized him always. His black eyes have the same sparkle. He remembers Houston and the big audiences he always has here in the City Auditorium. He likes to play there. Of his program he said:

"Yes, I am playing some of the newer things. Out in El Paso they begged me to play the old things. I did the best I could. Among the new pieces are 'Camera Studies' and 'Keeping Step With the Union.' 'Camera Studies' is a suite. First, there is 'The Sparkling Eyes of Andalusia,' with the pretty Spanish girl in the picture. Then there is 'Drifting to Love Land,' in which I see a boy and girl in a canoe, and he finally drops the paddles, they trail their hands in the water and drift to loveland. The other picture is a

# CORRECTION



THE FOLLOWING PAGE (S)  
HAVE BEEN REFILMED TO  
INSURE LEGIBILITY.

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'Children's Ball,' and has a lot of romping in it."

Sousa and his band are playing a matinee this afternoon and another concert tonight. They come to Houston under the direction of Edna W. Saunders, who said this morning that fine audiences are already assured to do honor to the march king on what is said to be the most triumphal tour of his career.

Seattle

## MARCH KING TO GIVE TWO CONCERTS TOMORROW

JOHN PHILIP SOUSA and his band will be heard in two concerts tomorrow—afternoon and evening—at the Masonic Temple. There will be no duplicate numbers on the two programs and several soloists will lend variety to them.

Sousa is recognized as the greatest of all bandmasters and his group of instrumentalists stands supreme among organizations of its kind. Numbers rich in popular appeal will predominate at his local concerts.

The afternoon program follows: Rhapsody, "The Fourteenth".....Liszt  
Cornet solo, "The Volunteer".....Rogers  
Mr. John Dolan.  
Suite, "Three Quotations".....Sousa  
(a) "The King of France marched up the hill"

With twenty thousand men:  
The king of France came down the hill

And never went up again.  
(b) "Nigger in the Woodpile".....Wilson  
Soprano solo, "Carmena".....Miss Mary Baker

Hymn to the Sun, from "Iris".....Mascagni  
Interval.

A mixture, "Showing Off Before Company".....Sousa  
(a) Harp solo, "Themes and Variations".....Pinto

Miss Winifred Bambrick.  
(b) March, "Keeping Step With the Union" (new).....Sousa  
(Dedicated to Mrs. Warren G. Harding.)

Violin solo, "Polonaise in D-b".....Miss Florence Hardeman.  
Dale Dances of Yorkshire.....Wood

The evening program includes: Overture, "In Springtime".....Goldmark  
Cornet solo, "Carnival of Venice".....Arban

Mr. John Dolan.  
Suite, "Camera Studies".....Sousa  
(a) "The Flaming Eyes of Andalusia".....Sousa  
(b) "Drifting to Loveland".....Sousa  
(c) "The Children's Ball".....Benedict

Vocal solo, "The Wren".....Miss Mary Baker.  
(Flute obligato by Mr. R. Meredith Wilson)

Scene Pittoresque, "The Angelus".....Massenet  
Interval.

Melange, "The Fancy of the Town" (new).....Sousa  
(A wedding of tunes popular some time during the last decade.)

(a) Xylophone solo, "Rondo Capriccioso".....Mendelssohn  
Mrs. George Carey.

(b) March, "On the Campus" (new).....Sousa  
Violin solo, "Two Movements from Concerto in F sharp minor".....Vieuxtemps

Miss Florence Hardeman.  
Cowboy breakdown, "Turkey in the Straw".....Transcribed by Guion

Encores will be selected from a list of the most famous compositions of Sousa.

Sousa's local concerts will be under the management of Miss Katharine Rice.

Last night Sousa played to a crowded house in Yakima. Early this morning the famous bandmaster and his fellow musicians will pass through Seattle on their way to Bellingham. A special boat has been chartered to take the bandsmen to the latter city, where they will give a concert tonight.

## HERE TOMORROW



JOHN PHILIP SOUSA

THE world's greatest bandmaster, John Philip Sousa, and his associate musicians, will give two concerts tomorrow at the Masonic Temple. For both the afternoon and evening concerts programs rich in popular appeal have been arranged.

DEC 13 1921

bulletin

San Francisco, Cal.

JOHN PHILIP SOUSA, the March King, who is bringing his band here at Christmas time.



## SOUSA AND HIS 100 HERE CHRISTMAS

John Philip Sousa and his band come to the Auditorium on the afternoon of Christmas Day, then to begin a series of six concerts.

The Sousa music is credited with being different from other band music in that the instrumentation is more elaborate, and Sousa's resources for producing effects are much more elaborate than is customary with bands or orchestras. The unequalled excellence of the individual players provides much of the enthusiasm and enjoyment, and the personality of Sousa himself so dominates his performance as to make the march king's style inimitable.

No man in the world of music has so extensively advertised a personality as Lieutenant-Commander John Philip Sousa. He and his music have become famous in every part of the globe and Sousa long ago became an American institution. He is known as the greatest band man in history. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

## SOUSA'S BAND TO PLAY ON JAN. 15

"There are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," said Lieut. Com. John Philip Sousa. "I have often been asked, from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington, and was a veteran of both the Mexican and Civil wars."

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieut. Com. Sousa and his band come to the Galveston auditorium on Sunday afternoon and evening, Jan. 15.

FROM DEC 17 1921 POST INTELLIGENCE

## SOUSA TRIUMPHS IN TWO CONCERTS HERE

FEATURING the martial melodies that have made him a national figure, John Philip Sousa, at the head of his unique band, gave two concerts at the Masonic Temple yesterday that were popular triumphs. Sousa is no "high brow." He doesn't scorn jazz. He doesn't scorn anything that people like. And his programs were frankly designed to delight those music lovers who prefer "Turkey in the Straw" to Tschalkowsky.



John Philip Sousa

At both the afternoon and evening concerts large audiences were swayed by the stirring strains of "El Capitan," "Stars and Stripes Forever," "U. S. Field Artillery," and other Sousa marches, old and new, played as only Sousa's own band can play them.

And every number on both programs was "put over" with just as much "pop" as the marches. As they phrase it in vaudeville circles, the audiences "ate it up" and asked for more. It is frequently asserted that many who attend symphony concerts feign an appreciation that they do not feel. But there is nothing feigned about the whole-souled delight that a Sousa audience takes in the brand of music this greatest of all bandmasters purveys. Their appreciation is invariably genuine and its expression vociferous.

Novelties abounded on Sousa's programs yesterday. One of the most enjoyable at the afternoon concert was a tonal melange entitled "Showing Off Before Company," in which several soloists were heard separately. Other band numbers, played in spirited style, were Sousa's suite, "Three Quotations," a Liszt rhapsody, the "Hymn to the Sun" from Mascagni's "Iris" and Wood's "Dale Dances of Yorkshire."

Five soloists appeared. Of the five, John Dolan, cornet virtuoso, was the most talented. The intricacies of triple-tonguing are easy for Dolan. Likewise, rapid passages requiring flawless technique. He played a medley entitled "The Volunteer," and a set of variations on "The Carnival of Venice," both of which won him an ovation.

Other soloists were Winifred Bambrick, harpist; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; and George Carey, who plays the xylophone. Miss Hardman displayed facile technique in works by Wieniawski and Vieuxtemps, which were appreciated. But her encores, Drlia's "Souvenir" and Schumann's "Traumerei" made the most direct appeal to her hearers. Likewise, Miss Baker's singing of "Carry Me Back to Old Virginia" pleased more than her version of Benedict's "The Wren," and Wilson's "Carmena."

Band numbers on the evening program included a Goldmark overture, "In Springtime," another Sousa suite, "Camera Studies," and a medley, entitled "Fancy of the Town," with that country fiddlers' classic, "Turkey in the Straw" as a grand finale.

Seattle

## John Philip Sousa Is Still March King of Music World

SOUSA is still the March King of the music world. The veteran bandmaster's music has become a national institution and his two concerts in the Masonic Temple yesterday afternoon and last night attracted the same big crowds and the enthusiasm typical of such events. The appeal of "El Capitan" and "Stars and Stripes Forever" proved just as irresistible as of old, and the newer compositions carry the same power to stir an audience.

Lieut. Com. John Philip Sousa has aged considerably since the days when his spirited marches first set America's feet tapping, but his music still has the buoyancy and dash that has always been its distinguishing quality. Encores without stint were the bandmaster's response to the vociferous approval of the crowd last night, and, typical of a Sousa program, there were humorous novelties and descriptive compositions that delighted.

### Familiar Sousa Encores.

One of the novelties of last night's program was his arrangement of "The Love Nest," which cleverly revealed a love romance—the courting, with its fond goodnight, the wedding, and the departure for the honeymoon, with the theme of the popular song running through it. It was a great hit.

The band's encores were all familiar Sousa numbers, and included "El Capitan," "Keeping Step With the Union," "The American Girl," the novel arrangement of "The Love Nest," "Stars and Stripes Forever," "U. S. Field Artillery," "Comrades of the Legion," and others.

Appearing with the band as soloists were John Dolan, cornetist, who played Arban's "Carnival of Venice," and for an encore, "Lass o' Mine," Miss Mary Baker, mezzo soprano, who sang Benedict's "The Wren," and for an encore delighted the crowd with "Carry Me Back to Old Virginia," George Carey, xylophonist, who played Mendelssohn's "Rondo Capriccioso," and Florence Hardeman, violinist, whose playing of two movements of the Vieuxtemps F Sharp Minor concerto was encoored with Drlia's "Souvenir" and Schumann's "Traumerei."

The programmed numbers by the band last night included Goldmark's overture, "In Springtime," Sousa's suite, "Camera Studies," Massenet's "Scene Pittoresque," a medley, "The Fancy of the Town," Sousa's new march, "On the Campus," and Guion's transcription of "Turkey in the Straw."

ALIEN LAND LAW CASE UP HONOR DEAD CONGRESSMAN

ROM MUSICAL Leader CHICAGO, ILL

### SOUSA BREAKS RECORDS

Lieut. Commander John Philip Sousa, at the head of his famous band, reports from Sioux Falls that his trans-continental concert tour is breaking all records in point of attendance. Last week's engagements included Canton, Ohio, where Sousa dedicated the new McKinley Memorial High School; Ft. Wayne, Ind.; Milwaukee, Wis.; Minneapolis and St. Paul, Minn.; Mitchell and Sioux Falls, S. D.

Fully restored to health and with a re-enforced band of one hundred musicians and extra soloists, the March King is in full swing of his most extensive American continental tour. It includes Mexico and Cuba, besides the United States, and as indicated, it has begun as the banner year of his long career.

Seattle

## SOUSA GETS RECRUITS

TWO SEATTLE MUSICIANS JOIN HIS BAND.

Earl W. Field, Tuba Player, and William E. Parker, Bass Trombone, Sign Up.

TWO of Seattle's best known musicians were "drafted" yesterday by John Philip Sousa, the "March King," for his band. They are Earl



Earl W. Field \* Wm. E. Parker.

W. Field, tuba player for many years in the Seattle Symphony Orchestra, and William E. Parker, bass trombone, both long time residents of this city. They joined Sousa's band for a tour of twenty weeks. Both men have their homes in Seattle.

Before Field and Parker departed on a tour which will cover the continent and Cuba, they were congratulated by their fellow musicians.

Field was signed by Sousa to play the big euphonium bass. Parker has been signed to play the bass trombone with both Field and John Spargur, and

FROM DEC 17 1921 EXPRESS, Los Angeles, Cal.

Lieutenant Commander John Philip Sousa and his famous band of 100 musicians will visit Los Angeles January 2, 3 and 4, as the result of negotiations just concluded between L. E. Behymer and Harry Askin, Sousa's general manager. He will appear at the Philharmonic auditorium.

### PRESENT TOUR IS SOUSA'S GREATEST; HERE JAN. 15

Lieutenant Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Galveston for two performances on Sunday, Jan. 15, in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will

bring the total itinerary of Sousa's Band to nearly 800,000 miles. Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as have been bestowed upon Lieutenant Commander John Philip Sousa, both here and abroad. He received from King Edward VII the medal of the Victorian Order, pinned on his breast by the then prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

Oakland Calif Dec 21

### AN UNMUSICAL SOUSA

THE author of "Stars and Stripes Forever" did not inherit his music from his father. John Philip admits it.

The elder Sousa fought for the North in the Civil War—fought with musket and trombone. His son declares that with one weapon at least he did great execution.

"Confederate veterans have told me," says the great bandmaster with a twinkle in his eye, "that when my father shouldered his musket the southern chivalry stood its ground, but that as soon as he advanced with his trombone in position General Lee ordered a retreat."

Sousa was born in Washington, D. C., and one of his memories is of marauding troopers breaking into the house and being ordered out by his mother.

"When they went," says Sousa, "my mother would gather her ten children about her and pray to Heaven for our safety. My mother was a very devout woman."

## SOUSA PROGRAMS MARKED BY NOVELTY

Twenty thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the task that Sousa and his band have undertaken for this season and which includes a three day visit to San Francisco with performances twice each day beginning with a matinee on Christmas Day.

Many musical novelties will feature the concert programs by the band. A beguiling fantasy, "Feather Your Nest"; "The Fancy of the Town," a melange of popular tunes of the past decade; the great bandmaster's new marches, "Keeping Step With the Union" and "On the Campus," besides a cowboy "breakdown" called "Turkey in the Straw," are among the new numbers.

### STAFF OF ARTISTS

One of the happiest of the added attractions of this season's concerts is the staff of vocal and instrumental soloists performing in the different programs. Among the artists are Winifred Bambrick, harp virtuoso; John Dolan, cornet virtuoso; R. Meredith Wilson, solo flutist; George J. Carey, xylophonist expert; Mary Baker, soprano soloist; and Florence Hardeman, violinist.

Here are the programs to be played at the Christmas Day matinee and evening performance:

### SUNDAY AFTERNOON

Rhapsody, "The Fourteenth".....Liszt  
Cornet solo, "The Volunteer".....Rogers  
John Dolan  
Suite, "Three Quotations".....Sousa  
Soprano solo, "Carmena".....Wilson  
Mary Baker  
Hymn to the sun from "Iris".....Mascagni  
A mixture, "Showing Off Before Company".....Sousa  
(a) Harp solo, "Themes and Variations".....Pinto  
Winifred Bambrick  
(b) March, "Keeping Step With the Union" (new).....Sousa  
(Dedicated to Mrs. Warren G. Harding.)  
Violin solo, "Polonaise in D flat".....Wieniawski  
Florence Hardeman  
Dale dances of Yorkshire.....Wood

### SUNDAY NIGHT

Overture, "In Springtime".....Goldmark  
Cornet solo, "Carnival of Venice".....Arban  
John Dolan  
Suite, "Camera Studies".....Sousa  
Vocal solo, "The Wren".....Benedict  
Mary Baker  
(Piano obligato by R. Meredith Wilson.)  
Scene pitoresque, "The Angelus".....Massenet  
Melange, "The Fancy of the Town" (new)  
Sousa  
(a) Xylophone solo, "Rondo Capriccioso".....Mendelssohn  
George Carey  
(b) March, "On the Campus" (new).....Sousa  
Violin solo, "Two Movements from Concerto in F sharp minor".....Vieuxtemps  
Florence Hardeman  
Cowboy breakdown, "Turkey in the Straw".....Transcribed by Guion

## MUSICAL AMERICA

New York City.

## BONNET IN RECITAL IN SALT LAKE CITY

Sousa's Band Adds to List of Attractions—Eberly in Organ Program

SALT LAKE CITY, Dec. 17.—Joseph Bonnet, French organist, gave a recital at the Cathedral of the Madeleine on Dec. 1. The program began with excerpts from the music of Purcell, Couperin and Martini; then came the Fantasia and Fugue in G Minor by Bach; "Romance sans Paroles" and "Variations de Concert" by the organist; "Pastorale" by César Franck, Guilmant's "Funeral March and Song of the Seraphs," Tremblay's "Menuet Français," and Widor's "Toccata" (from the Fifth Symphony). Although the organist labored under difficulties, as the instrument was rather inadequate, his recital was remarkably fine.

Sousa's Band entertained a large audience at the L. D. S. Tabernacle on Dec. 6, playing Goldmark's "Spring Time" Overture, Massenet's "Angelus," and Sousa's "Camera Studies," as well as many of the conductor's marches. Mary Baker sang Benedict's "The Wren," and instrumental solos were played by John Dolan, cornet, and George Carey. A feature of the program was Sullivan's "Lost Chord" played by the band and J. J. McClellan at the Tabernacle organ, with Mr. Dolan in the solo part. Sousa, who is a great favorite here, was heartily welcomed. On the afternoon of the same day he gave a program for all school students, and the spacious Tabernacle was filled to its capacity. This appearance was under the auspices of the Tabernacle Choir and was managed by Geo. D. Pyper.

Florence Hardeman, violinist, one of the artists with Sousa's Band, which comes here for six local concerts, beginning Christmas Day.



For Angeles

## Sousa's Band Hit in First Concert

JOHN PHILIP SOUSA and his band opened a three days' engagement with an afternoon and evening concert yesterday at Philharmonic Auditorium. And the march king captured the hearts and spirits of his audience just as he did thirty years ago with his fifty-piece Marine Band—just half the size of his present organization. He has never lost hold on the popularity of the public.

When he can make complicated classics, through the magic of his baton, seem as comprehensible as popular airs, and metamorphose modern jazz to semblance of classics, there is little wonder at his reputation.

He knows what the people want and trots it out with speed and enthusiasm. While the audience is still applauding the encore of the opening number, out comes John Dolan to give it a cornet solo—a top notch offering. Then the band booms out again until it has completed the strains of "Nigger in the Woodpile," presented with a fine touch of humor—and the squawking of many chickens.

Mary Baker, pretty and talented, sings, and a semi-comic number, "Showing Off Before Company," enables the audience to get a good idea of the size of the band, as it returns to the stage in divisions.

The second part of the program includes a harp solo by Winifred Bambrick, a violin solo by Florence Hardeman, and a new march by Sousa himself, "Keeping Step With the Union," which he has dedicated to Mrs. Warren G. Harding.

A grand and glorious performance on the whole.

## SOUSA'S BEARD GONE! IT'S SO

Bandmaster Shaves After Wearing Whiskers for Quarter of Century; Only Mustache Left

It was the same John Philip Sousa who came back to Los Angeles yesterday—the same only different.

It's been three years since the natives have taken a look at the most famous bandmaster, perhaps, in the world today.

And so it was a shock to a good many folks when they saw him yesterday.

He'd lost the great full beard which for years had made his appearance distinctive. Why did he do it?

"Uncle Sam taught me the value of a smooth face," explained Sousa at his suite in a downtown hotel.

"I found myself too conspicuous in the service. I was like an island of tropical foliage in a sea of clean shaves."

"One day at the Great Lakes Naval Training station I called the head barber into conference. Long and earnestly we argued."

And at the end of an hour—well, you see me now.

"No more beards for mine. I have learned the joys of clean shaving. Beards are unsightly, unsanitary and merely represent a personal vanity on the part of the wearer."

Now what do you think of that!

For a quarter century and more a razor meant nothing, absolutely nothing, in the life of the world-famous march king.

Barbers boycotted his concerts. Safety razor manufacturers—after safety razors came into being—spoke of his terrible example to the Nation.

When, at the outbreak of war, he went into the service and taught hundreds of younger musicians how to organize and direct military bands, he wore that great full beard.

But it's gone now—gone.

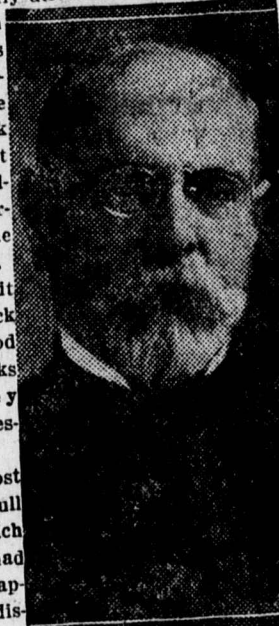
Just the barest excuse for an abbreviated mustache remains to mark its passing.

Incidentally, Sousa spoke of music during the interview.

"Jazz music isn't new," he said. "It's as old as the pyramids. It flourished in early Chinese music, in the Indian war dances and the Hindus knew it centuries ago."

"The war made it popular in America. People were despondent, burdened with cares. Jazz music gave them a sort of musical hasbeesh and made them forget."

"Now the pendulum is swinging back. Jazz music is dying, but it will never disappear."



SOUSA  
(Before Shaving)



SOUSA  
(After Using Razor)

## MUSICAL.

ZIZ! BOOM! BAH!

SOUSA STIRS THROUGHS AT HIS OPENING CONCERT.

By Edwin Schallert.

Tum - tee - ra-tee - dum-tee-ra-tee-dum-tee - ra-tee-bang! "Stars and Stripes Forever!" Sousa is here.

And if you need a bracer, a stimulant, or a tonic—or all three of them together—go to hear him. He and his band are the best that and world of music offers.

Pep—dash—jazz! Woof! And then, two or three more Woofs!

There never was a man who could make fewer motions with a baton and get more noise out of an assemblage of musical instruments than John Philip, conductor, lieutenant-commander, master of medleys, Czar of the march. The walls at Philharmonic Auditorium resounded to his stirring volume of tone, they echoed to the applause and whistles which greeted his reverberant harmony yesterday afternoon and evening. For Sousa was back with a zip, a tinkle, and a crash, and the sun shines across the face of the tonal universe once more.

Really it was like that at the concert. The spirit, the thrill were all there, brought on by that enthusiastic utterance of musical sound of which only this premier bandmaster is sponsor.

Time hath not power to change, nor age to dampen the ardor of his musicianish, and — what is more potent—his exuberant showmanship. He is of America and for America, and until you have heard his band you do not know all of America.

His concerts are much more infectious than they were a season or so ago at Shrine Auditorium. That's because it needs a well-filled auditorium to make a band concert really sound its best. Capacity greeted his entertainment yesterday.

Preeminently that is what Sousa is—an entertainer of his public. Lackadaisical in style of conducting, even to the apparent extent of negligence, he never misses any of those essentials to make a splendid show.

He builds his climaxes for the eyes, as well as the ear. In his march, "Stars and Stripes," always the chief thrill of his concerts, he brings a quarter of his ensemble down to the footlights, where they send forth a blaze of tone.

He has all sorts of contraptions to add realism to the meaning of his marches and arrangements. You can hear the spurs and sabers rattle and clink when he gives you his version of cavalry life. You can follow the bride and the bridegroom to the altar and on their wedding journey in his transcription of "The Love Nest," by George M. Cohan.

Concise and forceful, potent and real is Sousa's every excursion. He stirs the imagination by his strenuous insistence on the story and his meaning.

He is most successful when he is painting pictures for you, yet he has a musical perception which is ample for the needs of his more classical endeavors.

I find ever a new freshness, a new vigor in his conducting and his composing in spite of his advance in years. He has become something more than a director of music—he is a great expression of a certain essence of American life.

Mostly it is in the encores that the popular Sousa comes to the fore. You'll enjoy all of them and he is generous. Here and there in his programs he interjects such numbers as the Fourteenth Rhapsody of Liszt; a Mascagni operatic selection, a Massenet number; compositions of Moszkowski, Rubinstein, Dargomizsky, Tschai-kowsky and others. By this means he becomes potential as an educator.

Sousa's soloists are nearly always excellent. This season he brings Mary Baker, soprano, and Florence Hardeman, violinist, as his principals. There are also John Dolan, cornetist, and George Carey, xylophonist, for the lighter music numbers. Then there is a battery from the orchestra, which individually or en masse takes part. Miss Baker exhibits a sweet, clear, soprano voice and style well suited to operatic and semiprotechnical numbers. Miss Florence Hardeman puts rare feeling and poetry into her artistic violin playing.

The band will remain here for two more days, giving concerts matinee and evening.

## NEWSIES WILL HEAR SOUSA TONIGHT

The Big Night is here, newsies of the Oakland Enquirer! Tonight is the night when 250 of you will hear John Philip Sousa and his inimitable band, absolutely free! The place is the Oakland Auditorium Arena. The meeting place is the Enquirer building and the time is 7:45.

Tickets will be furnished free of charge, free of war tax and everything. All you have to do is come. Representatives of Sousa yesterday had a talk with Uncle Sam's men and the government agents agreed to exempt the war tax from the newsboys' tickets.

It will be some Christmas eve party, newsies! Sousa has arranged a special program for tonight including Christmas numbers. "Adeste Fideles" will be leading number in this group of selections.

Jazz will be present on the program in great gobs. The band which Sousa is leading this season surely can play popular music! This type of music is given usually as encores and not on the printed program.

When Sousa plays the great march, "The Stars and Stripes Forever," the newsies will rise to their feet and wave American flags which will be furnished by the Enquirer. Today is the twenty-fourth anniversary of the copyright of this great composition by the march king and particular efforts will be extended in playing this number.

Some of the popular music which is being featured this season by Sousa and his band are "Na-Jo," "Biddie," "Somewhere in Naples," "Sweetheart" and many others.

Remember newsies, there is only one Sousa, so don't miss this opportunity of a lifetime to hear him absolutely free. This is a special Christmas present from the Enquirer and Sousa himself, who has been advised of the arrangements and has heartily endorsed them.

Don't forget. Rain or no rain, meet at the Enquirer office at 7:45 tonight. Don't be late!

DEC 23 1921  
J. W. North

## SOUSA AND BAND TO MAKE EXTENSIVE TOUR

Twenty thousand miles of travel which covers the "musical invasion" of three foreign countries, Canada, Mexico and Cuba, with more than 500 concerts, is the happy task that Sousa and his band have undertaken for this season.

Many musical novelties will feature the concert programs by Sousa's Band this season. A beguiling fantasy "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade, the great bandmaster's new marches "Keeping Step With the Union" and "On the Campus," besides a cowboy "breakdown" called "Turkey in the Straw," are among the new numbers that have already made instantaneous hits.

The last named composition will be remembered as the work of a Texan, David Guion, well known in Fort Worth, and was played here last season by Percy Grainger, famous pianist.

The Sousa Band will give a matinee and night performance at the First Baptist Auditorium, Jan. 13, under auspices of the Harmony Club.

### SOUSA COMING.

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his Band are here, January 13, at Beethoven Hall.

## Sousa's Band Wins Audience at Atkins

Stormy weather did not prevent a fairly good audience from enjoying the program rendered by Sousa's band last night at the Atkins theater. The master of music and his understudies performed as no other organization of its kind ever did. Music lovers who attended had nothing but words of praise for the superb program presented. Regrets came only from those who were not present.

THE ill of pulse stirring march tunes will thrill musical folk next month, when Sousa and his 85 star instrumentalists come to town. Indeed, it does not require a musical turn of mind to comprehend the true meaning of a Sousa march, especially when the great band leader himself wields the baton. Surely no march ever will supplant "The Stars and Stripes Forever" in the affections of the people, musical and otherwise, but there is a new march, "Comrades of the Legion," the official quickstep of the American Legion, which is taking the country by storm. The local program will include "Turkey in the Straw," a dancing humorous heat described as a cowboy "breakdown" or de-born dance de luxe, and one of the quaintest whinnies from the march king's repertoire.

DEC 24 Oakland Calif

### Sousa and Band to Be Hard Here Tonight

Lieutenant Commander John Philip Sousa and his band of 100 appears in two concerts in the Auditorium this afternoon and tonight. The afternoon concert was arranged especially for school children at greatly reduced prices.

Throughout the program tonight the Yuletide spirit will be reflected. "Hark! The Herald Angels Sing", "Semper Fidelis", "Ring Out Wild Bells" and other Christmas numbers will be played by this band which has been proclaimed by critics as the greatest concert company in the world.

Jazz has not been forgotten in the program. The appeal to youth has been imbued with plenty of popular music. Sousa's generosity with encores is acknowledged. Most of these encores will be popular music.

DEC 1921

## SOUSA GUEST OF HONOR AT ELKS DINNER, TONIGHT

Sousa's band which gave a concert at the Page this afternoon and appears again at the same theater tonight, arrived in the city about 10 a. m. today on a special train of three Pullmans and baggage car, which is parked on the sidetrack near Main street, and the many musicians at once went to the Page and then scattered out to restaurants for breakfast.

As John Philip Sousa stepped from the train he was greeted by a reception committee consisting of H. O. Frobach, secretary of the chamber of commerce and T. E. Daniels, first exalted ruler, and E. C. Jerome, present exalted ruler, of the Medford lodge of Elks. The famous band master at once agreed to have several soloists of the band play at this noon's chamber of commerce forum, of which he was the main speaker, and accepted an invitation to have

lunch with the past and present exalted rulers of the Elks lodge at 6:30 p. m., together with his physician, who travels with him, and the lady soloists of the band. He is a prominent member of the Elks order.

DEC 1921

## ATTRACTIONS DUE HERE IN PLENTY

"Robin Hood," most popular of all light operas, opens a two-night engagement at the Victory theater, starting next Sunday evening, Dec. 25. Ralph Dunbar presented "Robin Hood" at the Victory last season and for two nights the Victory was packed to its full capacity. This year's production of the famous opera is said to be even more elaborate than last. Also several new stars will be seen in the long and notable cast. The Victory management announces a very brisk demand for seats for both Sunday and Monday and patrons are advised to not delay but to make their reservations at the earliest moment.

### "Sun-Kist" Comes Next

Seats are now on sale for the forthcoming presentation at the Victory theater, Tuesday, Dec. 27, of Fanchon and Marco's musical comedy production "Sun-Kist," which comes here direct from its triumphant engagement at the Globe theater, in New York, where it established itself in the early spring as one of the genuine hits of the current season. "Sun-Kist" is away from the usual run of musical comedies, in that it has a real plot, sufficient to maintain the interest of the spectator throughout, and it is replete with tuneful music, clean-cut comedy, exceptional dancing and clever principals, to say nothing of the original beauty chorus of sun-kist California girls.

### Sousa's Band Wednesday

One of the most important and altogether pleasing musical events of the winter season will be the appearance at the Victory theater Wednesday evening, Dec. 28, of Sousa and his band. The great band master will give but one concert here this year and that will be in the evening. Seats can now be secured for this at-

ISSUE OF

23/1921

## NEWSBOYS ALL SET FOR BIG SOUSA TREAT

All you have to do, newsies, is take yourself by the arm and go. The tickets are free, there's no war tax or anything.

You will all be guests of Lieutenant Commander John Philip Sousa and the Enquirer at the big Christmas eve concert of Sousa and his band at the Oakland Auditorium Arena tomorrow night.

The program will be great, all Sousa programs are. And, jazz! Oh, Boy! George Carey and his xylophone orchestra, one of the features of the show, will sure play some jazz! They have a twelve foot xylophone that cost \$5,000 and eight jazz artists will play the one instrument at the same time. "Na-Jo," "Biddle," "Somewhere in Naples" are just a few of the selections.

Then there's the great march, "The Stars and Stripes Forever". The Enquirer has arranged a special ovation for the great leader and composer of this number. Each newsboy will be supplied with an American flag and when the band strikes up "The Stars and Stripes" the newsies will arise and wave their flags and cheer like everything. This is a special birthday treat, for the Oakland engagement of the famed band marks the twenty-fourth anniversary of the copyright of this great number.

The newsies will gather at the Enquirer Building at 7:45 Christmas eve, tickets and flags will be passed out free, a line will be formed and the newsboy army will march on the Auditorium full force.

Sousa will be glad to see Oakland Enquirer newsies because he likes boys and young men. He has a grandson of his own back in Long Island. He wishes he could be with him but he can't, so he will entertain the Enquirer carriers with all the spirit that he might put into a program for his own grandson were he near him.

Besides, it's Christmas Eve and the March King thinks the Enquirer parade will make a nice little Christmas present for some of the little newsies who won't get much.

Oakland band boys will also be there in a special section, most of them in uniform, to honor the greatest band leader and march composer of history. Glenn Woods, supervisor of music in the Oakland schools, knows all about this arrangement and band boys may obtain information about the special price from him at Room 5 Chabot Hall.

We'll say it will be some party!

## SOUSA WILL BE GUEST OF TWO CLUBS

John Philip Sousa and a number of his artists will be honor guests at a joint meeting of the Kiwanis club and Rotary on Wednesday, January 11. It was announced by Dr. J. W. Cathcart, president of Kiwanis, at W. Cathcart's luncheon in the Sheldon dining room Wednesday.

On Wednesday night, January 4, Kiwanis will hold its annual meeting, when R. E. Thomason will be installed as president.

Dr. Cathcart, who has just returned from the Pacific coast, told of ways the Los Angeles and San Diego clubs keep up interest in their regular meetings.

Most of the meeting was taken up with singing of songs in Kiwanis international song book, just received here. Ken Metcalf led the singing. Prof. George Daland playing the piano.

Christmas greetings have been received by the local club from Dr. Henry M. Bowers, district governor, Albuquerque, N. M., from the Gallup club and from the Phoenix, Ariz., club.

Len Lockhart, of Phoenix, and A. M. Lockhart were guests of their brother, L. M. Lockhart, at the meeting. D. W. Low, Rotarian of Roswell, N. M., was the guest of C. V. Nafe.

### Sousa Will Not Quit

Rumors that John Philip Sousa, the march king, would retire after this his twenty-ninth year in the musical world, were set at rest this week by the noted composer, who declares that he and his band will be important figures in the American musical life just as long as he can wield a baton.

"Leading my band is my life work, and I shall not stop it as long as one hand is strong enough to sway the baton," declares Sousa, who is concluding a three day engagement at the Philharmonic Auditorium today and tonight.

DEC 24/1921

## Coming Here With Sousa's Band



MISS FLORENCE HARDEAN, violin soloist with Sousa's band, coming to El Paso for a matinee and night concert on January 11 in Liberty hall.

## SOUSA'S BAND COMES JAN. 25

World-Famed Musical Organization Will Include Shreveport in Tour

Sousa's Band is coming to Shreveport next month.

This is the announcement made yesterday by Henry Askins, advance agent for the world famous band of 86 pieces, led by John Philip Sousa, which is now headed toward Shreveport on a tour which will include all of the more important cities of the south and west. Mr. Askins has engaged the Coliseum at the Fair Grounds for two performances, to be given on Wednesday, January 25.

The matinee performance will be especially for school children, Mr. Askins said, and prices will be scaled so as to be within the reach of all. Among the attractions on the program for this entertainment is Mr. Sousa's original number, "Showing Off Before Company," which is said to be one of the most unique performances ever staged by a musical organization, the stage being bared and the individual members of the company performing stunts and paraphrases of popular musical productions.

The night program will be entirely different from the matinee and will be planned to appeal to lovers of the best in music, Mr. Askins said. It will contain many of Mr. Sousa's original compositions, notably his "Camera Studies," "The Fancy of the Town" and his latest march, "On the Campus." Other features will be the offerings of Miss Mary Baker, soprano; Miss Florence Hardean, violinist; John Dolan, cornetist, and George Carey, xylophone soloist.

The company carries twelve soloists altogether, picked by Mr. Sousa from the best talent of the country in their respective lines. Besides the ones named above are Miss Winifred Bambrick, violin; R. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewicz, saxophone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schuler, trombone.

"It was only through his extraordinary knowledge of the technique of orchestration that Mr. Sousa has been able to get together 86 persons of the highest talent in one band," Mr. Askins said. "Heretofore it has been thought that not more than 72 pieces could be used in a complete organization."

"We have engaged the Coliseum because it is Sousa's policy to give his performances at popular prices, and the immense seating capacity of the building at the Fair Grounds makes it possible to set the prices on a scale which will be in reach of everyone."

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DEC 31 1921

LOS ANGELES, CAL., RECORD

## Sousa Looking For Band Material

Lieutenant Commander John Philip Sousa, is out gunning for new band material!

Los Angeles, the home of movie and stage stars, writers, poets and artists, is to be raked over for musicians. The famous "march king" has wired his general manager, Harry Askin, that when he arrives for a series of concerts at the Philharmonic Auditorium, January 2, 3 and 4, he will recruit additional players for his band of nearly a hundred.

Askin explained the reason. The completion of Sousa's 1921-1922 season will bring the total itinerary of Sousa's band to nearly 800,000 miles. To this unchallenged record, Lieutenant Commander Sousa will add this year a tour of the United States, Canada, Mexico and Cuba.

"Some of the players get played out," declared Askin.

Details concerning his tours have just been given out by the "march king."

The average railroad movement for a band the size of Sousa's, costs on an average of \$750 per day.

The salaries for a band that numbers nearly 100 first-class musicians like Sousa's is between \$1100 and \$1200 a day.

The newspaper advertising averages \$300 per day.

The bill posting and posters cost on an average of \$250 per day, while the cost of transferring the baggage from the railroad station and return averages \$50 per day.

El Paso Tex

DEC 26 1921

## Sousa's Band Manager Here on 25 Anniversary Of 'Stars, Stripes' March

Harry Askin, manager for John Philip Sousa and his band, celebrated the twenty-fifth anniversary Saturday of the copyrighting of "The Stars and Stripes Forever" by completing arrangements for the appearance of the famous musical organization here in the course of the most remarkable tour it has ever made.

"One of the recent tributes received by Sousa was the proposal of the musical teachers of the country, assembled in their annual convention at San Francisco, that the 'Stars and Stripes Forever' be made the official anthem, as easier to play and fully as inspiring as the 'Star Spangled Banner,'" Mr. Askin said. "It has proved one of the most popular marches ever composed, gripping the public wonderfully. In the 25 years since it was copyrighted over two million copies have been sold, to say nothing of the hundreds of thousands of Victrola record reproductions."

Coming to New Orleans for Christmas is like spending Christmas at home for Mr. Askin. He has been a frequent sojourner here throughout the 30 years he has been presenting musical and show numbers, and has many friends in the city.

SOUTH PASADENA, CAL.  
COURIER 210  
DECEMBER 27, 1921

## JOHN PHILIP SOUSA AND BAND TO VISIT L. A. IN JANUARY

Lieut. Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Los Angeles January 2, 3 and 4 as the result of negotiations just concluded between L. E. Behymer and Harry Askin, Sousa's general manager. He will appear at the Philharmonic auditorium in the course of the most extensive continuous tour he has ever made on this continent.

The completion of Sousa's 1921-1922 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 transcontinental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieut. Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States.

medford Ore  
DEC 7/1921

## SOUSA'S SPEECH AMUSES CROWD AT NOON LUNCHEON

At the Forum luncheon at the Hotel Medford this noon, Ed White, who acted as chairman, gave an appropriate and pleasing introduction to the principal speaker, John Philip Sousa.

Mr. Sousa's address was short and filled with clever and humorous remarks. He did not dwell upon the beauties of the valley and endeavor to cram his audience with insincere flattery, but with his easy manner and sparkling remarks, kept the assembly rocking with laughter. He told of seeing a woman scrubbing stairs in a hotel in which he was staying and noticed that she performed the task daily. Believing her to be a hard worker and worthy of a little diversion he asked her if she would like to attend the concert that night. In return she asked him, "Is this the only night you've got off?" From this reply he deduced that she had more engagements than he had imagined.

In concluding his address Mr. Sousa made the remark, for the benefit of people who contemplate making speeches, that a speech should be similar to a modern girl's dress, "long enough to cover the subject, but short enough to be interesting."

Mr. Sousa's speech measured up to the above requirement, being of a length and style that did not drag. Few speakers who have addressed the Medford Chamber of Commerce forum have had as accurate and complete understanding of modern styles as Mr. Sousa, and it is a certainty that his address was greatly enjoyed. The forum luncheon was exceptionally well attended.

Earl C. Gaddis was formally initiated into the order of "Two-Toots" and blew the small tin horn which is the official insignia of the order, three times, instead of the conventional two, because, as he explained, he had nearly secured a third member. Mr. Gaddis appointed Glenn Fabrick as his successor on the membership committee.

medford Ore  
DEC 7/1921

## Sousa, American

After long absence, we've had Sousa and his band again, and never did they have a warmer welcome. Sousa's band has come to be an American institution, and so it will continue as long as the distinguished director is at its head.

John Philip Sousa has a permanent place in the American heart. Perhaps his democracy in music pervents him from maintaining in his programs the classical standards of the highly educated, but he presents a little of the recognized old masters and a great deal of modern composition whose chief charm is pure melody.

What an industrious creative life Sousa has led! He composed his first march, "The High School Cadets," long before the oldest American in the selective service draft was born, and just a few months ago he wrote a stirring march, "Keeping Step With the Union." He well sustains his fame as the march king.

Sousa has earned high esteem among his countrymen, and not wholly on account of his distinct merit as composer and conductor. His musical creations are full of patriotic spirit—the spirit that animates school children, strengthens vigorous men and women, and comforts the aged and infirm.

Patriotic music that touches the heart of all classes of people is John Philip Sousa's contribution to the life of America, and on account of it the country is richer.—Portland Telegram.

## NOTED WOMAN VIOLINIST TO BE HERE WITH SOUSA'S BAND



Miss Florence Hardeman.

In Florence Hardeman, solo violinist of Sousa's Band, which appears at the Coliseum on January 25 for two performances, the famous march king believes that he has one of the greatest women virtuosos of the day, and a worthy successor to Maude Powell, who first achieved fame with Sousa's Band. Miss Hardeman is a Kentucky girl, born in the town of Hardeman, in the famous blue grass region. She was the prize pupil of the Cincinnati Conservatory of Music, and later studied in Russia under the great Auer, as a fellow student with Heifetz. The training in Russia was made possible by a fund subscribed by Charles Taft, Julius Fleischman and other prominent Ohioans, whose attention she attracted while a student at the conservatory.

On her return to this country Miss Hardeman gave a concert in which she more than justified the confidence of her benefactors. On this occasion she was presented

**SOUSA AND HIS BAND.**  
Editor The Bulletin: The musical world today has no equal to Lieut. John Philip Sousa, as composer and leader, and this nation, and millions of soldiers from all parts of the world will ever owe this famed genius of the baton a debt of gratitude for his wonderful and heroic services rendered the Allies at the front and throughout all of France during the war.

Rhythm, melody, soul stirring, inspiring and uplifting are some of the ecstasies his great compositions have imparted to millions who have been favored in attending his band-rendered symphonied recitals and concerts throughout America and abroad.

Sousa is a genius who has won the world's laudations, a born orchestra-band leader of the highest type of perfect leading, without ostentation, fuss or any eccentricities, and his doing away with the traditional "long-hair" as an objectionable adornment is instilling in the younger leaders a "go and do likewise" that is pleasing to the audience. Lieut. Sousa has composed 300

conceptions of string and wind instrumental musical waltzes, overtures and band creations.

"Sousa's March" is played throughout the entire world as the greatest creation of band music, as are his popular pieces.

It is a duty all parents owe their children to have them attend the Sousa's concerts and see the greatest composer of the age.

It is acclaimed by all music lovers that Sousa is giving in San Francisco now his greatest concerts in all his career. C. W. McMORRAN.  
San Francisco, Nov. 22, 1919.

## SOUSA SAYS HE WILL DIE LEADING

Rumors that John Philip Sousa, the march king, would retire after this, his 29th year in the musical world, were set at rest this week by the noted composer, who declares that he and his band will be important figures in the American musical life just as long as he can wield a baton.

"I hope to die at the rostrum," Sousa declared, "Leading my band is my life work. I may have to direct with crutches, or they may some day have to wheel me on the stage and let me supervise the numbers sitting down, but when you hear John Philip Sousa has retired, you'll know it's time to start writing his obituary."

Sousa concluded his three-day engagement at Philharmonic auditorium.

with one of Ole Bull's famous violins, which she still uses for her concert appearances.

Among Miss Hardeman's offerings for the Shreveport will be "Two Movements from Concerto in F-sharp Minor" by Vieuxtemps, and "Polonaise in D-flat" by Weinawski.

San Francisco Nov 21

## U. S. FUTURE IN MUSIC BRIGHT, SOUSA ASSERTS

### Famed Band Master Expresses Firm Optimism in American Progress

## JAZZ CALLED COMEDY

### Local Control of Opera Art Will Produce Home Composers, He Says

By RAY C. B. BROWN

John Philip Sousa has no fears about the future of music in America. Everyone familiar with his music—and that means all Americans and many an outlander—knows that his compositions express a robust optimism, and the same healthy vitality animates his personal philosophy. Chatting with him yesterday afternoon before the concert, I found his faith in the sound taste of the American people and the creative talent of the country to be glowing in its positive warmth.

"Do you think that jazz has had a deteriorating effect on the public taste?" I asked him.

**JAZZ NOT DETERIORATING**  
"No," was his instant reply, so emphatic as to be explosive. "The taste of American audiences is steadily rising in level, as it has been ever since I began conducting—and that is fifty years ago. Audiences laugh at a good bit of jazz. They enjoy it as they would any comicality, and treat it as a passing amusement. They do not take it seriously. On the other hand, they listen to good music intently and seriously, with an appreciation of its solidity of structure and its beauty of form and idea."

"Jazz is only a fad of the day, and has in my opinion no influence whatever on public taste. In every period of musical history, the equivalent of jazz has existed. I mean that there has always been a type of light music, ephemeral and trifling, that has had its little hour and then given way to another type. I remember that in my youth gavottes were the rage—gavottes that pranced until they lost semblance to the original dance and degenerated into hybrid schottisches."

**JAZZ IS COMEDY ON MUSIC**  
"Jazz is in its essence only a comic treatment of music. It relies more for its effect on the antics of the players than on its syncretized rhythms. The musicians become for the time being burlesque actors. The name itself originated in a slang term of minstrelsy 'jazz-zo'—a sure-fire hit, a laughter-catching trick, like throwing flour in the face of a comedian. It corresponds to the 'hokum' of the theatrical stage. Out of jazz has developed 'the blues,' and tomorrow we will have something else."

"Just as we have slang in popular speech, so we have musical slang. We do not fear that slang will lower the literary standards of our writers. Why, then, should we fear the effect of jazz? Out of one hundred writers of popular and ephemeral music, two are original and the other ninety-eight imitators. That accounts for the vogue of any catchy type of dance or song. Let us watch the original writers, and let the imitators go."

"When do you expect we will have American composers writing operas and symphonies equal to the products of the Italian, French and German composers?" I queried.

"When we have Americans in charge of the artistic directorship of opera houses and symphony orchestras," was the reply. "We have the creative talent, unquestionably, but those who produce serious works of this kind in America are still obsessed by European standards. What is the good of offering a prize of \$10,000 for an opera and then giving it one or two performances? Operas and symphonies must be heard again and again before they become established."

**U. S. COMPOSER NEEDS BOOST**  
"In theory and in practice, we must place the American composer on a footing exactly level with the European composer. We do not need to exploit 'the native works' by giving 'all-American' programs. I do not believe in them, but I do believe that an American work should appear on every program. We do not need to ask our composers to model their styles on Puccini and Verdi in order to succeed."

## L. A. MARCHES WITH SOUSA

By R. W. BOROUGH

John Philip Sousa and his lusty band captured an audience that filled the Philharmonic auditorium last night.

To the blare of brass and the roll of drums more than 3000 men and women swung dramatically along crowded thoroughfares following a Sousa military march or thundered into battle with the cavalry. Such was the effect on the imagination of the Sousa baton, dynamic if shorn of its extravagances through the years.

A slender, dapper man, no longer bearded, pattered upon the stage to a thundering applause. He bowed once, mounted the rostrum with military precision, raised his white-gloved hands and the show was on.

Goldmark's overture, "Springtime," rose swelling through the auditorium, rich in coloring, passion drenched. Its finish was smothered in hand-clapping. A bow from the master and the band went crashing through to victory with "El Capititan," drowning a demonstration.

The encores, demanded vigorously, were quickly granted and each time "raised the roof." It was the "march king's" way!

The band numbers listed included "Camera Studies" by Sousa, a Sousa melange, "The Fancy of the Town," "Scene Pittoresque," an arrangement of Massenet's "The Angelus," "On the Campus" by Sousa, and a final toe-tickler, "Cowboy Breakdown, Turkey in the Straw."

Sousa's solo artists made good. John Dolan, cornetist, triple—and quadruple-tongued it eloquently with a clear and limped tone and roused his hearers to marveling. He never blew a bubble. Mary Baker, soprano, warbled Benedict's "The Wren," as entrancingly as any bird to a blending flute obligato by R. Meredith Wilson. George Carey opened mouths as well as hearts with his xylophone solo, "Rondo Capriccioso," by Mendelssohn. Miss Florence Hardeman, violinist, scored heavily with her artistic interpretation of two movements from the Vieuxtemps "Concerto in F Sharp Minor."

Sousa knows how to get 'em! He is in town today and tomorrow for more concerts. The town is marching with him.

San Antonio Dec 7/21



MARY BAKER is the soprano soloist with the Sousa Band who will again be heard here on January 13. Miss Baker won much favor here with this organization two seasons ago.

San Francisco Dec 7/21

## Sousa and His Band Coming Soon

THE name of Lieutenant Commander John Philip Sousa and his famous band, which will open a three-days' engagement at the Exposition Auditorium in San Francisco on Christmas Day, making six appearances in all, has become a national synonym for the best in band music. Tour after tour of America as well as around the world tours have been made with Sousa never losing his hold upon public favor, and during all these years came a never-ending procession of compositions from his versatile mind and pen, revealing him in the light of a talented composer.

The enlisting at the age of 61 years of the veteran "March King" in the Naval Reserve force during the World War brought forth marches of a more martial stride from his pen, and to this period of his life are credited many of his most excellent compositions. Among these are "The Stars and Stripes Forever," "The High School Cadets," "The

## SOUSA'S MUSICAL TREAT IS POPULAR

### Noted Band Master Expresses Self With Automatic Fire; Wins Plaudits

By FLORENCE PIERCE REED

Lieut. Commander John Philip Sousa and his band are institutions so well lighted by traditions that no modern spotlight has research power to show them up as inferior to the popular impressionistic music and musicians of the day. At Philharmonic auditorium last evening and yesterday matinee packed houses demonstrated that Sousa, like the "Stars and Stripes," endures forever.

There were some new pieces like "The Melange," "The Fancy of the Town" and "The March on the Campus," done in the usual swinging Sousa style and played with aggregate poise and finesse by the large body of musicians. But the pieces that took the best were the gray-whiskered band "horses" stenciled with the lines of age, such as "Boots and Sabers," "Stars and Stripes Forever," "El Capititan," "Washington Post," "High School Cadets," etc.

## AUTOMATIC FIRE

Sousa now expresses himself quietly, but nevertheless with the same sort of automatic fire which has made him so popular.

He and his men are so flawlessly attuned that the performances seem exceedingly simple. There is no affectation, no working for applause, no attempts to be a "show." The band master is generous with encores, and these move with the speed of carefully oiled machinery. And the audience responded with almost continuous waves of applause.

## SERIOUS MUSICAL TASTE

Sousa sprinkles in compositions which aid in creating the more

serious musical taste, using such pieces as Massenet's "Scene Pittoresque," "The Angelus" and Goldmark's overture, "In Spring Time."

The soloists are good and include Miss Mary Baker, soprano, with pleasing voice; Florence Hardeman, a violinist of skill; John Dolan, cornet soloist of high rank; George Carey, the finest xylophonist heard locally, and Miss Bambrick, a budding harpist.

Mr. Carey won three big ovations with his performance of the Mendelssohn "Rondo Capriccio."

Sousa will give matinees today and tomorrow and also programs this evening and tomorrow evening.

## 'March King' And Band To Play Here

John Philip Sousa and his famous band of 100 musicians will give six concerts in the Civic Auditorium on the afternoons and evenings of December 25, 26 and 27, under the management of Frank W. Healy. The organization is now on a tour that will cover 20,000 miles in the United States, Canada and Cuba. This will be Sousa's fourteenth professional visit to San Francisco.

Sousa was born in Washington, D. C., on November 6, 1856. From the age of seventeen he was conducting orchestras for traveling theatrical troupes. In 1880 he was appointed director of the U. S. Marine Corps band, serving until August 1, 1892, when he resigned to organize his own band. His published compositions number several hundred.

Before the war the "March King" had desired to retire from public life and this rest was again looked forward to at its close, but the public would not have it so. More triumphant concert tours followed and a great transcontinental tour of 1920-21 was opened on September 26 last, with a gala concert at the New York Hippodrome. Not the least important feature of the present season is the program rendered. Among the numbers played are "Comrades of the Legion" and "Saber and Spurs," both by Lieutenant Commander Sousa; "Amorita," by J. S. Zamecnik; "Ole South," by the same composer; "An Operatic Nightmare," by the late Felix Arndt, and a group of three compositions by the American composer, J. S. Zamecnik, consisting of "Neapolitan Nights," "Dancer of Navarre" and "Egyptia." One of the band's most popular encores is "Tiddy," an

## Many Talented Artists Are Coming to T. & D. Tomorrow

Premier Cornet Virtuoso of America to Appear With Sousa's Band

Lieutenant Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes Station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist of Sousa's band who has retired for a deserved rest at his home in Huntsville, Ontario.

Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and a most engaging personality, but to the music-loving public and to the loyal and loving followers of Sousa's band, John Dolan's greatest

JOHN DOLAN



worth looms in the fact that he is the consummate master, the first in many years, of his chosen instrument—the solo and concert cornet.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's band

of nearly 100, are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; R. Meredith Willson, flute; Wm. F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; Wm. Bell, sousaphone and George J. Carey, xylophone.

Lieutenant Commander Sousa and his aggregation of artists will give two concerts at the T. & D. theater tomorrow, one in the afternoon and the other in the evening. There has been a heavy demand for tickets at the box office of the theater during the last several days.

SOUSA WILL BE HERE AT CHRISTMAS

With the largest number of musicians that ever toured under his direction Lieutenant Commander John Philip Sousa is booked for three matinees and three evening performances at the Exposition Auditorium, beginning Christmas Eve.

He brings eighty-five instrumentalists, a brilliant array of vocal soloists and concert artists, and his repertoire includes the three latest and most successful marches from the pen of the March King. "Keeping Step With the Union," "On the Campus" and "Comrades of the Legion" are among the most inspirational of all the famous Sousa compositions.

## Are You Musical Moron If You Hate Jazz, You Are

ARE you a musical moron? This is the questionnaire hurled at Los Angelenos by John Philip Sousa, the march king.

If you dote on jazz and get annoyed every time any orchestra approaches the outskirts of classicism or semi-classicism, you are.

If your musical appetite can not be satiated except with some thundering overture or intricate symphony, you are also in that category.

This is Sousa's idea of the situation. To have the proper musical mentality you must be tolerant of both types of harmony. It is just as easy to err on one side as on the other.

"You can no more stamp out jazz than you can eliminate lunch counters from downtown restaurants," he says.

"Jazz is the lunch counter of musical gastronomies.

"Jazz is the sandwich lunch for the busy music lover, while the symphony with its classicism represents the table d'hôte dinner of melody.

Lieut. Commander Sousa is here for an engagement at Philharmonic auditorium.

"There is not a doubt in the world that the musical pendulum is swinging in favor of the classics, just as we see a revival of Shakespeare on the stage and famous costume plays on the screen, but jazz has become too deeply imbedded in American life to be torn out by the roots."

This is the 29th year of Sousa's band, and his fourteenth visit to Los Angeles. He came here first in 1894 when the city was just growing out of the short pants it wore as a Spanish pueblo.

A new method of sterilizing eggs for cold storage consists of immersing them for five seconds in an oil solution at 25 degrees Fahrenheit.

Headaches from Slight Colds  
Laxative BROMO QUININE Tablets soon relieve headaches caused from Colds. A tonic laxative and germ destroyer. The genuine bears the signature of E. W. Grove. (Be sure you get BROMO.) 30c. —Advertisement.

Coming Here With Sousa's Band



MISS FLORENCE HARDEMAN, violin soloist with Sousa's band, coming to El Paso for a matinee and night concert on January 11 in Liberty hall.

SOUSA IN FLORIDA  
THE WORLD'S MOST SUCCESSFUL MUSICAL ORGANIZATION

SOUSA

THE STARS  
AND  
STRIPES  
FOREVER



SEMPER  
FIDELIS

THE MARCH  
OF THE FAMOUS  
DEVIL-DOGS

AND  
HIS BAND

Plays PENSACOLA, January 31st  
TALLAHASSEE, February 1st  
JACKSONVILLE, February 2nd  
TAMPA, February 3rd

ST. PETERSBURG Feb. 4th  
Week February 6th, HAVANA  
MIAMI, February 14th  
DAYTONA, February 15th

THE BAND NUMBERS NEARLY 100 OF THE FINEST MUSICIANS IN AMERICA

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EXAMINER

Los Angeles

Sousa's Band Hit  
in First Concert

JOHN PHILIP SOUSA and his band opened a three days' engagement with an afternoon and evening concert yesterday at Philharmonic Auditorium. And the march king captured the hearts and spirits of his audience just as he did thirty years ago with his fifty-piece Marine Band—just half the size of his present organization. He has never lost hold on the popularity of the public.

When he can make complicated classics, through the magic of his baton, seem as comprehensible as popular airs, and metamorphose modern jazz to semblance of classics, there is little wonder at his reputation.

He knows what the people want and trots it out with speed and enthusiasm. While the audience is still applauding the encore of the opening number, out comes John Dolan to give it a cornet solo—a top notch offering. Then the band booms out again until it has completed the strains of "Nigger in the Woodpile," presented with a fine touch of humor—and the squawking of many chickens.

Mary Baker, pretty and talented, sings, and a semi-comic number, "Showing Off Before Company," enables the audience to get a good idea of the size of the band, as it returns to the stage in divisions.

The second part of the program includes a harp solo by Winifred Bambrick, a violin solo by Florence Hardeman, and a new march by Sousa himself, "Keeping Step With the Union," which he has dedicated to Mrs. Warren

RECEPTION HELD  
HERE FOR SOUSA

Boys' Band and Progressive  
Business Club Entertain  
Noted Band Leader

Assisted by the Sacramento Boys' Band, the Progressive Business Club to-day honored Lieutenant Commander John Philip Sousa, who was the luncheon guest with his manager, Frank W. Healy, at the Land Hotel. The "March King" arrived at the noon hour on a special train and is giving a concert this afternoon. He again will play to-night at the State Armory.

Sousa was so well impressed with the playing of the Sacramento boys he personally thanked each member and Harry Green, the leader, after the local band had greeted the distinguished bandmaster in the lobby of the hotel with his own composition, "The Stars and Stripes Forever."

Will Send Compositions.  
The Lieutenant Commander said he would send the boys a lot of his compositions and declared they played exceptionally well. Later, during the luncheon, another of Sousa's marches, "The Tenth Regiment," was rendered.

On behalf of the Boys' Band, Ernest Galorza, recent winner in the school oratorical contest, delivered a short speech in which he said the boys felt honored to have played for a so universally known bandmaster. Mrs. J. H. Christian, the "mother" of the band, also thanked the Progressive Club for the opportunity to have the boys play. J. W. S. Butler gave a brief history of Sousa's career, first as a teacher when 15 and a leader at 17 years, and the fame that since has been achieved, both as a leader and composer.

Sousa spoke of his appreciation of the cordial reception, and told of his own experiences both in this

### Three Generations of Sousas



John Philip Sousa I., John Philip Sousa II. and John Philip Sousa III., at the piano, are shown in this picture, taken just before the famous bandmaster started on his present tour with his eighty-piece band. The bandmaster is now 66 years old and has been a conductor for half a century, but is still hale and hearty.

Sousa and his band will appear at Fair Park Coliseum here Thursday, Jan. 19, matinee and night. It has been promised that "The Stars and Stripes Forever," Sousa's greatest march, will be one of the program numbers. The engagement here is under the MacDonald-Mason management.

### REVIEW

## SOUSA'S BAND PLEASES FRESNO MUSIC LOVERS WITH UNEXCELLED PROGRAM AT THE AUDITORIUM

Can anything be more inspiring or thrilling than a band, and especially if that band is led by John Philip Sousa?

The municipal auditorium was practically packed both afternoon and evening yesterday to hear this great leader with his group of really great musicians. And to see the dignity and the power of Sousa makes one wonder and compare his very quietness with some of the band leaders which we see during the summer time at various resorts who waltz and two step all over the stage while trying to direct the players. But Sousa himself never apparently gets excited but leads quietly and efficiently, the members of his famous band watching every expression of the great man's face and every movement of his hands.

One might say that there was never a dull moment during the afternoon or evening and that is literally true. Not only was the music magnificent, but the program was a varied one, the audience never knowing what innovation might be introduced.

The program last night opened with a splendid overture which showed what wonderful things could come from the basses and the reeds. One of the best liked numbers on the program was an encore, "The Love Nest." In this could be heard the birds singing, the cuckoo clock striking, the wedding march and the rain as the honeymooners left on their journey.

"The Fancy of the Town," a wedding of tunes popular during the past ten years was wonderfully arranged by Sousa, and included "The Rosary," "The End of a Perfect Day," "Tip-Top," and ended with "Over There" which brought back with force the days of the recent war.

Sousa was generous with en-

cores, almost all of which were compositions of his own. During the rendition of the glorious number, "Field Artillery March," very unexpectedly out came four men to the front of the stage who played fifes, and on each side of them were flanked the cornets, giving such a number as would stir the heart and souls of the most hardened.

The first encore given on the program was "The Lost Chord" and besides being one of the most beautiful numbers on the program, a special pleasure was added when Earl Towner of Fresno, played the pipe organ as the accompaniment to the cornet solo, the band also joining in with the accompaniment.

Perhaps never again will we hear a cornetist that will equal John Dolan, featured on the program both afternoon and evening. And besides playing, he sometimes took the part of the leader, and it was noticeable that he, too, lead most unostentatiously. In his solo work he was encored again and again.

Miss Mary Baker, as soprano soloist, proved a favorite with the audience. Her first number, "The Wren" was beautifully given with flute obbligato. This was followed by the old plaintive, beautiful song, "Carry Me Back to Ole Virginny," given with harp accompaniment and then by "The American Girl" as written by Sousa, the cornet playing most of this accompaniment.

Miss Florence Hardman, violinist, was a real artist and forgot the audience in her playing. She not only played her scheduled number, from the Concerto in F Sharp Minor but also the beautiful number, "Souvenir" which was followed by "Tram-er."

The evening closed with an interpretation of "Turkey in the Straw."

### SOUSA SEAT SALE OPENS A T. T. & D. TOMORROW; INQUIRIES ARE POURING IN FOR CONCERT



Miss Winifred Bambrick, Harp Soloist, who will be heard at the Sousa Concert on December 29th.

In answer to hundreds of inquiries concerning the Sousa band concert, which is to be given at the T. T. & D. theater at a matinee and evening performance on December 29, Manager Turner announces that the seats go on sale tomorrow, Sunday morning.

One of the most interesting features of this season's triumphant summer tour of Sousa's band is the playing of young Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian hall. Already under the baton of the March King, the unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosi of the harp. A singular, almost phenomenal combination of power, technical truth

and tonal flexibility distinguish the playing of this now risen artist of the harp.

Miss Bambrick is only one of the many brilliant and talented musicians featured in the Sousa concerts.

*Solid Dec 11/21*

### NEIGHBORS CAN TELL WHO'S WHO BY RECORDS

A "wiseacre" recently declared that he could tell, by the type of selections played, which member of his neighbor's family was manipulating the phonograph. His wisdom did not hold good, to be sure, when a new record was bought, for then everyone in the family played.

Other things being equal, however, when he heard the old melody strains, the mandolin or banjo pieces, or such other favorites as "When You and I Were Young," "Maggie," "Silver Threads Among the Gold," or "Mother Machree" he knew that mother or father was playing.

On the other hand, if the tunes were Sousa's "Military March" or "The Stars and Stripes Forever" he was sure that it was the little son playing the pieces which thrilled him the most after playing soldier in the back yard.

But when the jazzy and hot sound of a recent fox trot or one-step were heard, he was positive that the player was either the jazz-loving daughter who is crazy about dancing or the gay young son who admits he likes swift and lively music.

*al Pass Dec 11/21*

### Tour of Sousa Band Is Triumph, Leader Telegraphs C. A. Wise

All past attendance records are being smashed by Lieut. John Philip Sousa and his famous band, according to reports being received by C. A. Wise, assistant cashier of the First National bank, who is acting as local manager of the band for its appearance here January 11. Engagements included Canton, Ohio, where Sousa dedicated the new McKinley memorial high school; Fort Wayne, Ind.; Milwaukee, Wis.; Minneapolis and St. Paul, Minn.; Mitchell, S. D., and Sioux Falls, S. D. The gross receipts for that week totaled \$41,000.

Sousa sent Mr. Wise a Christmas telegram from San Francisco. After playing there three days, the band will fill a similar engagement in Los Angeles. Phoenix and Tucson will be visited before the El Paso date.

There will be an afternoon and night performance at Liberty hall. The former will start at 3 o'clock and A. H. Hughey, superintendent of city schools, has agreed to let all the school children out in time to hear it.

At the afternoon concert, Sousa will present a number entitled "Showing Off Before Company," in which individual members and groups of the organization perform stunts and paraphrase many of the popular musical numbers.

During the rendition of this number, Clarence Russell, librarian of the band, who was formerly superintendent of schools in Pittsfield, Mass., gives an interesting talk to the audience and explains to them the names of the different instruments.

### J. Philip Sousa

Lieutenant-Commander Sousa, with his band, will appear here on Christmas Day and will give several concerts at the Civic Auditorium.



### Brilliant Staff of Artists Coming to S. F. With Sousa

One of the happiest of the added attractions of this season's concerts of Sousa's Band, which will give six concerts at the Exposition Auditorium on Christmas Day, December 26 and December 27, afternoons and nights, is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude, in addition to the great ensemble of trained band instrumentalists, are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

*Sau Trau Dec 11/21*

### Sousa and His Band To Give 6 Concerts During Holidays

No man in the world of music has had a more extensively advertised personality than Lieutenant-Commander John Philip Sousa. He and his music have become famous in every part of the globe and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world.

Sousa and his band, numbering nearly 100, besides soloists of the first rank, are booked for Christmas Day and the two following days at the Exposition Auditorium to give six concerts, afternoons and night. These concerts by the great band leader have done and are doing much to promote musical interest, for they offer programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras.

This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is that the personality of Sousa himself is so much a part of the band's music that it is impossible to separate the music from the man.

### New Sousa March

NEW YORK, Dec. 30.—Lieut. John Philip Sousa, now on tour with his concert band, has notified F. Albee he has written a march called "Vaudeville's Third of a Century" as his contribution to the celebration of the thirty-third year of Keith vaudeville. The march has been dedicated to the Keith Boys' band and has been the repertoire of that

Milton H. Possons, left, presenting a box of Sun Maid raisins to John Phillip Sousa before the concert held yesterday afternoon



# Fresnans Greet Band Leader John Phillip Sousa Praises City Is Presented With Raisins

John Phillip Sousa, America's premier bandmaster and the man who preaches patriotism with music, received a royal welcome from Fresno when he arrived here yesterday with his band, 80 strong, for two concerts at the civic auditorium.

And the welcome was cordially reciprocated for about the first thing the famous musician did after he reached the privacy of his room at the Hotel Fresno was to order Sun Maid raisin pie for the dessert of his simple noon day repast, and the second thing was to give an answering "hello" to the members of the Fresno Advertising Club.

From the moment of his arrival at 1:15 p. m. from the north Sousa, who is a lieutenant commander in the nation's naval reserve, was the recipient of an enthusiastic attention, typical of California and the San Joaquin valley welcomes reserved for the great.

At the Southern Pacific station he was greeted by a committee headed by representatives of the American Legion, Commissioners William Stranahan and Charles Dillon, representing the city, and spokesmen from the various civic organizations. The committee, about 50 strong, barely escaped being lost bodily in the crowd of Sousa admirers who were on hand to welcome him.

But, of course, the biggest demonstration was reserved for his initial concert at the auditorium where an audience of probably 3,000 persons, a goodly number of them school children, acclaimed him.

**Glad To Be In State**

"It's good to be back in California again," were the first words the bandmaster spoke as he stepped from his private car. "Fresno, like all California cities, intrigues my interest and arouses my genuine wonderment by their remarkable growth, something like that of a lad just stepping into his teens."

"The first time I played your city was in 1892. I have a very vivid impression of the Fresno of that day and frankly, when I look at your skyscrapers and consult my census figures and see your busy streets, I have to marvel at the strides you have made in population, wealth and industry."

Besides his tacit compliment to the capital of the raisin empire by ordering raisin pie, Sousa demonstrated a thorough knowledge of industrial geography by saying:

"Fresno used to furnish the grapes for the wine we imbibed. Today it is furnishing the iron for our system through its raisins. But I've been informed, I do not know how truthfully, that some of your raisins even today go toward the makeup of some alcoholic rhapsodies."

The famed director is just recovering from the effects of a serious accident and his left arm is almost useless as a result. He was thrown from his horse, rather both horse and rider fell, and for some time the man who has thrilled the world with his musical masterpieces and direction lay at death's door.

**Tour Is Resumed**

For ten weeks he was confined to his bed and his concert tour was held up. Only seven weeks ago the tour was resumed but it is characteristic of the man, so one of his boys whispered, that he paid the salaries of his musicians and artists throughout the period. He plainly shows the effects of his experience and carries a physician with him, Dr. J. P. Brennan, whose job it is

# SOUSA HONORED AT FIRST OF CONCERT SERIES

Marines Present Colors on 25th Anniversary of Celebrated March

**By RAY C. B. BROWN**

John Phillip Sousa and his band gave the first of a series of six concerts yesterday afternoon in the Civic Auditorium with a comparatively small audience scattered about the great spaces of the hall. The attractions of home and fireside on Christmas day were evidently in the ascendant. But the admirers of the march king who came to welcome him were in the mood for enjoyment and lost no opportunities for the expression of their pleasure.

There is but one Sousa, and his marked personal characteristics both as conductor and composer have undergone little change during his half century of leadership. He is a little more spare in figure than on his last visit here and his energetic wielding of the baton has a trifle less verve. But his directing has the same intriguing admixture of vigilant authority and informal nonchalance, and his new marches have the same snap and compelling rhythmic urge.

**25th ANNIVERSARY**

This year being the twenty-fifth anniversary of the Sousa march "The Stars and Stripes Forever," the lieutenant commander was honored at the beginning of the program by the presentation of the colors, orders for the ceremony having been telegraphed from Washington to the Presidio. While the salute to the colors was sounded by a bugler the flag was carried to the platform, escorted by marines and the national anthem was played.

**PROGRAM POPULAR**

The program was of the popular kind that Sousa knows so well how to construct. Liszt's fourteenth Hungarian rhapsody and the "Hymn to the Sun" from Mascagni's "Iris" were among the more pretentious numbers, excellently played. Of Sousa's own compositions there were the suite, "Three Quotations"; "El Capitan"; "On the Campus"; "Keeping Step with the Union"; "United States Field Artillery"; "The Stars and Stripes Forever" and other favorites. Solo numbers were provided by Mary Baker, soprano; Winifred Bambrick, harpist; Florence Hardeman, violinist, and John Dolan, cornetist.

There will be concerts today and tomorrow, both afternoon and evening, when the admirers of band music will have the opportunity to hear one of the best organizations of its kind in the world.

# Sousa and His Band To Give 6 Concerts During Holidays

No man in the world of music has had a more extensively advertised personality than Lieutenant Commander John Phillip Sousa. He and his music have become famous in every part of the globe and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world.

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This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable.

The band will play here under the local management of Frank W. Healy.

# SOUSA AIRS AGAIN THRILL AUDIENCE

March King and His Band Open Their San Francisco Engagement

**THE OLD TUNES ENTHRALL**

Music Master Has New Music That Retains Vigor of Early Work

**By ANNA CORA WINCHELL**

The return of John Phillip Sousa with his incomparable band brought an appreciative audience to the Civic Auditorium yesterday afternoon. The attendance was excellent, though it was again demonstrated that Christmas is a holiday for home lovers, for the program was sufficiently attractive for twice the number who heard it. The day was given a special observance by Sousa who opened it with brief and formal patriotic maneuvers; also complimenting a large group of convalescent Marines from the Marine Hospital. The passing by of the flag and the "Star Spangled Banner" brought the house to its feet and the ceremonial closed with the playing of "Old Hundred" and "Adeste Fidelis."

The veteran conductor, alert and commanding, presided over his men with that surety which has made him distinctive among the world's leading band masters. His long experience as a director in our navy has left its indelible imprint too, of military precision. Not a moment is lost nor a motion wasted from the time Sousa and his players present themselves for action and his musical processes are almost those of rigid routine which only the finish and coloring of his interpretations prevent becoming mechanical.

The classic was represented by Liszt's "Fourteenth Rhapsody," after which many descriptive numbers, designed mainly from Sousa's pen, delighted the hearers. Old favorites were received with spontaneous applause and the new numbers, inclusive of "Keeping Step With the Union," dedicated to Mrs. Warren G. Harding, found a warm reception, for Sousa's followers have taught themselves to listen for certain cadences and rhythms not to be heard elsewhere.

Miss Mary Baker, soprano, retains all of her pleasing vocal qualities; a well modulated tone and sympathetic expression. Harp solos by Miss Winifred Bambrick included "Themes and Variations" (Pinto), in which a considerable and pleasing facility was exposed; Miss Florence D. Hardeman, violinist, played Wienawski's "Polonaise" in D flat and gave a very delightful rendition of that work which calls for technical smoothness and clarity of double-stopping. A principal soloist of the day was John Dolan, cornetist, whose production of tones was unusually clear and flexible. He was heard in Rogers' "The Volunteer" and also proved himself an able director, taking the baton in several numbers.

Sousa will be heard today and tomorrow in afternoon and evening programs at the Auditorium and in addition to the soloists of yesterday, Meredith Whitson will offer flute numbers.

FROM 12 1922 F  
Morning Telegraph  
New York

# SOUSA CHARTERS SHIP.

Bandmaster and Band Will Make Seaport Concert Itinerary.

(Special Dispatch to The Morning Telegraph.)

**JACKSONVILLE, Fla., Jan. 11.**—Harry Askin, manager for Sousa's Band, has chartered the fine steamship Kittery to convey the big organization to all of the Atlantic seaports where the March King and his men are booked for this winter's concerts. The Kittery, which is under control of the United States Shipping Board, will be made ready for Lieutenant Commander Sousa's unique excursion in time to take his 100 players and soloists from Tampa to Havana and, after their concerts in the Cuban capital, back to Key West, Miami, Daytona, Savannah and other seaport cities in which Manager Askin has booked Sousa's Band.

San Fran  
R  
Dec 3 1/2

# SOUSA BRINGS SOUSA VERVE BUT NO BEARD

Famous Bandmaster Presents Two Concerts at Auditorium With Old-Time Magnetism

**BY REDFERN MASON.**

Sousa is with us once more, the same inimitable Sousa as he was of yore the man who played "Die Wacht am Rhein" in Paris and, if I am not mistaken, the "Marseillaise" in Berlin.

Sousa is beardless today and Mollie Merrick, who discovered a philosophy in Graveure's "side wings," may have something to say about the barbered march-king.

Beard, or no beard, he makes the same wonderful music. He leads with the callithenic grace that delighted women in old days; his marches go with the irresistible urge of Exposition time.

John Phillip gave two concerts yesterday in the Auditorium and he will give two today. For the man is indefatigable and, remarkable to say, his band is as indefatigable as he is. And therein lies the power of the man. He has magnetism; his baton is a wand with which he extracts melody that delights.

**AUDIENCE A HANDFUL.**

There was only a handful of people in the Auditorium in the afternoon. Maybe people prefer to spend Christmas at home. But those who were present enjoyed themselves.

First they saw Sousa presented with the colors, with all the circumstance of military observance. Then the band played Liszt's Fourteenth Rhapsody. Your great bandmaster is necessarily something of a showman. But Liszt had something of the showman in his make up, and Ignace Paderewski is not ignorant of the art. So the criticism is not an adverse one.

"El Capitan" flamed forth with all its old audacity, followed by a cornet solo played by John Dolan, who is a master of his craft. The cornet of today is not the instrument of a few years ago. It has mellowed; the tone has more distinction. For encore Dolan played "The Lost Cord," with band and organ accompaniment. The quality of those brazen harmonies was noble, and when reeds supplied the counter melodies, they lived up to the Sousa reputation.

From The  
EL PASO, TEX.

To Be Here With  
Sousa's Band Jan.  
11, In Liberty Hall



MARY BAKER  
COLORATURA SOPRANO  
SOUSA'S BAND

sery Rhymes) by Herbert Hughes; Symphonic Cycle Potpourri, by Gerard Williams; Comedy Overture, by Balfour Gardiner; Themo and Seven Diversions, by Edward German; Four Concepts, by Goossens; Sea Suite, by Frank Bridge; Fugue, by Bach, arranged by Elgar; "Apolonia," by Delius; "Queen Mab," by Holbrook; French—"Children's Corner," by Debussy; "Grande Valse Brillante," by Roger-Ducasse, and prelude to "Tess" by d'Eranger; Italian—"La Boutique Fantastique," by Rossini, arranged by Respighi, and "A Little Symphony," by Leonardo Leo; Russian—"Le Divin Poeme," and "Prometheus," by Scriabine; Polovietzky Dances, by Berdine; "Grandmother Witch," by Lidow; "Petrushka," by Stravinsky; "The Night on the Bald Mountain," by Mussorgski, and "The Sorcerer's Apprentice," by Dukak.

# EXPOSITION AUDITORIUM

Afternoon and Night  
Dec. 25, 26, 27

THE GREATEST CHRISTMAS  
ATTRACTION IN THE WORLD

## SOUZA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
A NATIONAL INSTITUTION

14th Visit to San Francisco

29th Year of Sousa and His Band

25th Anniversary of "The Stars and Stripes Forever"  
the Most Popular March ever written

The Largest Band in the World  
PRICES WITHIN REACH OF ALL

Complete Change of Program  
at Each Concert

MAIL ORDERS NOW to Frank W. Healy  
with self-addressed stamped envelope.

SEAT SALE OPENS December 12th at Sherman, Clay & Co.  
PRICES (including war tax) 85c, \$1.10, \$1.65 and \$2.20

## SOUZA AND HIS BAND ENJOYED

Large Audiences Greet the  
March King and Accom-  
plished Artists

John Philip Sousa and his famous  
band and accomplished soloists de-  
lighted two capacity audiences at  
the T. & D. theater yesterday. Both  
audiences were cordial and applauded  
enthusiastically.

That there is only one Sousa was  
proved conclusively by his leading  
and the spirit of the music afforded  
by the huge aggregation. While  
his physical being may not be what  
it was years ago, his personality is  
the same and as a conductor he has  
lost none of the zest which has been  
reflected in his long-famous marches.

At times his actions were character-  
istic of a lieutenant-commander  
in the United States navy. At other  
times during the playing of  
notable airs, his demeanor was that  
of a nonchalant "chap"—carefree.  
Marches as interpreted by "his band"  
had a snap and the rhythm was con-  
tagious.

Both the programs, at the matinee  
and in the evening, proved popular.  
The band numbers were balanced by  
solo features. In the afternoon Miss  
Mary Baker was excellent in "Car-  
mena." John Dolan marked him-  
self as a great exponent of cornet  
manipulations and Miss Florence  
Hardeman proved to be as capable  
a violinist as should travel with the  
great Sousa. Miss Winifred Bam-  
brick was entrancing with several  
numbers on the harp.

There were a few changes in the  
evening, but the program in the  
main was similar.

"Showing Off Before Company"  
was not only entertaining but also  
instructive. Clarence Russell, librar-  
ian of the band, giving an interest-  
ing talk on instruments, their uses  
and relationships in a band.

WITH SOUSA'S BAND



Florence Hardeman, violinist with Sousa's  
Band, at the Athenaeum January 28 and  
29.

San Francisco  
Dec 25

Comedians long to play Shakes-  
peare. Tragedians yearn to make  
their audiences laugh. Great indus-  
trial captains like to pilot peace  
ships and go to the Senate and write  
school histories. Hawaiian bands  
avoid the plaintive melodies they  
play as none others can play them  
in favor of jazz. Jazz kings want  
to write grand opera. Gypsy orches-  
tras shun their rhapsodies and gypsy  
dances to play Tin Pan Alley's ver-  
sion of what the public wants.

Even Sousa does it. Now that he  
has finished his engagement here  
and the critics have given their  
opinions, it is fair to tell the truth  
as just folks see it.

Sousa is the march king of the  
world. Compared to his marches the  
work of other composers sounds like  
the limping shuffle of a chain gang.  
He did his best work in the days of  
"El Capitan," "Semper Fidelis" and  
"The Stars and Stripes Forever." He  
wrote those when he was younger  
and knew less about music than he  
knows now, but probably thought  
he knew more.

## XYLOPHONE SOLOIST WITH SOUSA'S BAND

George Carey, xylophone soloist of  
Sousa's band, has proved one of the  
features of the present musical sea-  
son. He is acclaimed as the greatest  
player of his instrument, a virtuoso  
in his class by himself, playing upon  
the xylophone made specially for his  
instrument of great size and  
producing beautiful effects.  
He will be heard with the band  
at the Spreckels theatre, Jan. 6.

## Achievements of a Bandmaster

It is about forty years since John Philip Sousa, enlist-  
ing in the service of the United States, started upon his  
career as leader of the Marine Corps Band, in Washing-  
ton, District of Columbia; about thirty years since he  
launched an independent organization and began to be  
nationally famous as a conductor and as a writer of mili-  
tary marches; and four years since he instituted, as a  
lieutenant in the United States Naval Reserve forces, his  
program of band reform at the training station at Great  
Lakes, Illinois. Renowned as director of official concerts  
in Washington, applauded the country over, both as a  
conductor of his own group of performers, and as a  
visitor, conducting special aggregations of players in  
cities here and there, and finally honored, in the war  
period, with the post of instructor-in-chief of the  
musicians of the United States Navy, he is doubtless to  
be accounted the most important American bandmaster  
of his day. As for his rank among American com-  
posers, nobody can determine that yet.

In the course of appearing before the public, he has  
acquired certain traits which mark him as a traditional  
artist and at the same time which set him off as an  
individual entertainer. Of these, two may be mentioned  
which indicate particularly the good humor of the man.  
One of his characteristics is perhaps found in all great  
conductors, and that is a tendency toward eccentric  
gesticulation. In fact, the more remarkable conductors  
are for seriousness of heart, the more inclined they seem  
to be to flippancy of hand. The generalization applies  
to those who hold the baton over orchestras no less than  
to those who hold it over bands. The conductors who  
are the most distinguished for style, are pretty sure to  
be the most incorrigible for manner. The only difference  
is that the thing can be carried nearer to the point of  
buffoonery in a band than in an orchestra. The Sousa  
method of conducting, hands held low and both arms  
swinging backward toward the audience and forward  
toward the players, like parallel pendulums, is an odd  
and fantastic procedure that can be travestied all you  
will, but can never be imitated. Another of the march  
composer's habits is a superabounding willingness to  
give encores. And to crown his achievements of four  
decades, Sousa announces, by way of what may be called  
a grand encore, a tour, to begin before long, with eighty-  
five instrumentalists, and to cover the United States,  
Canada, and Cuba.

Of all the doings of Sousa, probably the thing about  
which the least got recorded in the public press was his  
accomplishment as musical director at the Great Lakes  
Training Station between May, 1917, and the time when  
war preparations ceased. When he first went on duty  
there were 150 musicians at the station. Others were  
recruited, so that in October, 1918, there were 1300 in  
active service and about 1100 were taking instruction.  
When the undertaking was in full swing, Lieutenant  
Sousa arranged with the commandant of the station to  
form as the principal unit a "band battalion," with an  
enrollment of 300 officers and men. On parade, the men  
were formed in four divisions, including fifteen files of  
sixteen men each and one file of twelve men, and besides  
that, two files of field music of sixteen men each. The  
petty officers included four bandmasters, one drum  
major, and one master-at-arms. Lieutenant Sousa com-  
manded. On grand reviews not only the band battalion  
but also all the regimental bands were at certain moments  
brought together, when from 1000 to 1200 men marched  
and played together.

Such a pageant of brass as this could hardly take  
place in time of peace, and it could be attended by com-  
paratively few people in time of war. The outcome,  
under unskilled direction, might easily be mere noise and  
bombast, but with Lieutenant Sousa in charge it must  
have been impressive. The enterprise has passed into  
history, but it is worthy of being recalled as raising the  
question whether, after all, Sousa is not more aptly called  
the "march king" than his skill at inventing melody and  
at weaving the parts in an instrumental score imply.  
Briefly, if Sousa stands for one idea above another, is  
not that idea the parade? He makes a good showing,  
indisputably, when compared with men like Creatore, the

Italian, and Parès, the Frenchman, who specialize in  
interpreting adaptations of orchestral music; but without  
much question he makes his best showing as the director  
of the band afoot. Not that he needs to walk at the head  
of the marching column wearing a bearskin cap and  
doing tricks of jugglery with a ball-tipped, gold-braided  
stick. The man who does that never leads the procession  
nor the band nor anything else. He is only meant to catch  
the eye of the boy on the fence or of the girl in the win-  
dow. The job is done, really, at rehearsal, long before  
anybody turns out in the street. It is all in the tone and the  
rhythm of the playing, and those are considerations,  
especially as they apply to the march form, of which  
Sousa is a well-nigh incomparable master.

Nobody who heard the Great Lakes Band playing  
at the head of the Liberty Day parade in Fifth Avenue,  
New York, on October 12, 1918, with Lieutenant Sousa  
in command, can ever forget the tone, so exquisite was  
its purity, or the rhythm, so majestic was its pulsation.  
But the matter need not be illustrated so specifically.  
Sousa's men march, in imagination, even when they play  
in a band stand or on a concert-hall platform. And those  
who listen may, in fancy, see the procession advance and  
pass, or they may feel themselves, better still, taking part  
in it as marchers.

## Sousa Will Spend Christmas Day In San Francisco

"March King" to Open a  
Series of Six Concerts  
in Auditorium

Lieutenant Commander John Philip  
Sousa, the march king, will pass  
Christmas day in San Francisco, but  
for him and his eighty-five instru-



JOHN PHILIP  
SOUSA

mentalists it will  
not be a holiday.  
With a matinee  
they will open a  
series of six con-  
certs in the Ex-  
position Audi-  
torium, and in the  
evening their  
performance,  
with an entire  
change of pro-  
gram, will be  
repeated.

During this en-  
gagement Sousa  
will present a  
number of novel-  
ties, including  
his new humor-  
esque, "The Love  
Nest"; a collec-  
tion of tunes  
most popular  
within the last  
decade, elab-  
orated in a medley called "The  
Fancy of the Town"; his new  
marches, "On the Campus," "Keeping  
Step With the Union," the latter  
dedicated to Mrs. Warren G. Hard-  
ing, and "Comrades of the Legion,"  
dedicated to the composer's ex-ser-  
vice comrades, and, of course, "Stars  
and Stripes Forever," "El Capitan"  
and other established favorites will  
be demanded as encore numbers.

Sousa's soloists this season include  
three talented American girls—  
Mary Baker, soprano; Florence  
Hardeman, violinist, and Winifred  
Bambrick, harpist.

John Dolan's cornet will again be  
heard in individual interpretations.

## Sousa to Bring New Compositions To San Francisco

Included in the list of coming  
musical attractions booked by Mr.  
Frank W. Healy, who just recently  
completed a highly successful sea-  
son of the Scotti Grand Opera Co.,  
is Sousa and His Band of 100 musi-  
cians, not including soloists, who  
will make six appearances here, on  
Christmas Day, Dec. 26th and Dec.  
27th, at the Exposition auditorium.

In the Sousa organization this  
season there are 85 male instrumen-  
talists and three lady soloists and  
the programs contain at least five  
Sousa compositions that will be  
new to San Francisco.

Sousa and His Band have been  
booked to make two appearances in  
Oakland, at Oakland's great audi-  
torium on the afternoon and night  
of December 24th.

JOHN PHILIP  
SOUSA, the "March  
King," who comes to San  
Francisco Dec. 25.



DEC 1921

## SOUSA IS VERSATILE

Famous Band Leader Is Composer of Many Pieces.

When Offenbach visited this country in the centennial year of the United States, the young John Philip Sousa, son of Antonio and Elizabeth Trinkhaus-Sousa, just then a man of two-and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orpheus aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the

United States Marine band, serving in that period under Presidents Hays, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's band and directed its first performance on Sept. 26, 1892.

The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records alone, sales of the "canned" versions of his quick-step airs have exceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands

of Great Britain and France, as well as by the most humble of American village bands.

His reason for preferring "The Stars and Stripes Forever" has been told by Sousa himself. "It is richest in melody and the best in orchestration," he said. "I have other favorites, too, and I feel that 'Comrades of the Legion,' which I wrote only recently and dedicated to the American Legion, is worthy of a place, but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

## CHILDREN TO HEAR SOUSA

Coming of Band Plays Big Part in Memory Music Contest of Schools

Hundreds of children enrolled in the "music memory contest" that is being conducted in the Shreveport public schools are looking forward eagerly to the appearance here of John Philip Sousa, author of "Stars and Stripes Forever," who, with his world-famous band of 86 pieces, will give two performances in the Fair Grounds coliseum on January 25.

"Sousa's 'Stars and Stripes Forever' is the universal favorite of the children enrolled in the music memory contest," said Mrs. J. M. Gorton, supervisor of music of the public schools, who has fostered the contest here. "And they are looking forward to seeing the great composer and hearing him render his own composition. These children have studied Sousa's works in comparison with the

works of many of the great artists of the past, and they count it one of the greatest privileges of their lives that they are to see him in Shreveport."

As a special concession to the children of the grammar grades, Henry Askins, advance agent for the band, has agreed to make a special price on 2,500 tickets for the matinee performance, which will make it possible for any child in the parish to hear the band.

The children of the rural schools of the parish will have an equal chance with those in the city, and the tickets will be distributed through the teachers. A request will be made to the school board to permit the children to be dismissed at an earlier hour on January 25 in order that those who wish may attend the concert, which is scheduled to begin at 3 o'clock in the afternoon.

"It has been suggested that the children be provided with flags," Mrs. Gorton said, "and that they wave them while the band plays Mr. Sousa's famous march. In all probability Mr. Sousa will make a talk at the matinee performance for the benefit of the young folks."

## SOUSA'S BAND IS WARMLY GREETED

By JACK WRIGHT

One of the largest audiences of the season greeted John Philip Sousa and his famous band last evening at the Victory theater. The much harried theatrical manager, who has been scratching his head in an effort to solve the puzzle of what the public likes, can put down one item that is much favored—a band. The spirit of the audience, breaking in with applause wherever it saw fit, indicated that everyone was having a good time. Mr. Sousa and his musicians did also, playing encore after encore most graciously.

"The Stars and Stripes Forever," "El Capitan" and all the old famous Sousa favorites were played at some time during the evening and were received with enthusiasm. The delight of his hearers in his compositions was a smashing tribute to the famous old leader.

Unusually pleasing supplementary numbers were furnished. Miss Mary Baker exhibiting a delightfully cultured voice in "The Wren" and a couple of encores, and Miss Florence Hardeeman, scored in three violin numbers. The ever popular xylophone numbers. The ever popular xylophone numbers. The ever popular xylophone numbers.

A highly satisfactory evening; for San Jose, one entertainment in a thousand; for Sousa, just another triumph.

## All Await Coming Of Sousa Band to T. & D. Tomorrow

"There are many persons with great musical talent who play no instrument, have never learned to sing, and yet who have within them all of the requirements for first-rate musicians," said Lieutenant-Commander John Philip Sousa. "I have often been asked, from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieutenant-Commander Sousa and his band come to the T. & D. theater tomorrow, Thursday, for a matinee and evening concert. There are still a few good seats which can be secured.

## SOUSA'S FAMOUS BAND TOMORROW

John Philip Sousa and his world famous band will appear at the Victory theater tomorrow, Wednesday, night for one concert. There has been an unusual amount of interest shown in the coming of the great bandmaster, and he will be given a rousing reception.

Tour after tour of America, as well as around the world tours, have been made, with Sousa never losing his hold upon public favor, and during all these years has come a never ending procession of compositions from his pen.

Not the least important feature of the present season is the diversity of program. Among the numbers played are "Comrades of the Legion" and "Haber and Spurs," both by Sousa; "Amorita," by J. S. Zamecnik; "Ole South," by the same composer; "An Atlantic Nightmare," by the late Felix Arnsperg, and a group of three compositions by the American composer, J. S. Zamecnik, consisting of "Neapolitan Dance," "Dance of Navearra," and "Dance of Navearra." One of the

## SOUSA TO MAKE WACO ON TRIUMPHAL TOUR



JOHN PHILIP SOUSA

Twenty thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the happy task that Sousa and his band have undertaken for this season. They play at the Cotton Palace coliseum on Jan. 17.

Many musical novelties will feature the concert programs. A beguiling fantasy, "Feather Your Nest," "The Fancy of the Town," a melange of popular tunes of the past decade; the great bandmaster's new marches, "Keeping Step With the Union" and "On the Campus," besides a cowboy "breakdown" called "Turkey in the Straw," are among the new numbers that have already made instantaneous hits.

A carefully chosen personnel of 85 of the finest band musicians in America, the largest permanent organization of bandmen in the world and the finest body of musicians ever assembled under the baton of Lieut. Commander John Philip Sousa, constitutes the regular concert force of the march king's 1921-22 transcontinental tour.

George Carey, the xylophone soloist, has proved one of the sensations of the present musical season. He is acclaimed as the greatest master of his instrument, a virtuoso in a class by himself, playing upon an xylophone made specially for his use, an instrument of great size and startlingly beautiful effects.

Lieutenant Commander Sousa believes that in Florence Hardeeman, the young American violin soloist, he has discovered the natural trained and logical successor to the late Maude Powell. Miss Hardeeman has electrified every audience that heard her this season.

## TARRANT BRINGS SOUSA'S BAND SOON

"March King" and His Men Here for Concert This Month.

Sousa's Band, engaged by Robert Hayne Tarrant for three New Orleans performances on January 28 and 29, at the Athenaeum, is another of the country's enterprises which has found it possible to be open shop without being unfair to labor, according to Harry Askin, its manager.

"One of the most important reasons for Sousa's continued popularity is his fairness to his men," said Mr. Askin during his visit to New Orleans this week to complete plans for the appearance here. "His own training was in the famous Marine Band at Washington, of which he later became the head, and the discipline in his band is very similar and quite as strict. Those knowing this might assume that he is hard on his men, but the contrary is really the fact.

"Nearly all the instrumentalists in the band are members of the International Musicians' Union. Despite this fact, there is no opposition to his open shop. In the first place, he has not discriminated against the union. Then, too, Mr. Sousa is considerate. If the band travels after seven at night, it is in Pullmans, and similar regard is given to other inconveniences. If Sousa himself is unable to carry on, as happened recently when he was thrown from a horse, their pay continues through their enforced holiday. The scale is higher than that set by the union, too, to attract the best men. So it has come about that the union itself has refused to entertain complaints against Lieutenant Commander Sousa, knowing in advance that there has been no unfair-

ness. If a man must be discharged as sometimes men must be, it is safe to assume that good reasons made the step unavoidable.

"Appreciation that Mr. Sousa is a fair employer is now entertained generally among working men, especially members of unions. With so many union men in the country it is, of course, an asset of much value. In fact, there has been evident a disposition to express approval of Sousa's fairness as an employer by increasing his patronage. It is well enough known that Sousa compositions and Sousa programs are such that all find enjoyment in them, whether they have had the advantage of musical education or not. Moreover, prices are purposely kept low enough for all. As a result, not even unemployment has curtailed the Sousa audience. Folks go without other things if they must but scrape together enough to hear Sousa and his band whenever the organization comes to town."



LIEUT. COMMANDER JOHN PHILIP SOUSA  
Grand Opera House Soon

## Two Noted Artists Who Will Appear With Sousa at T. & D.



MISS FLORENCE HARDEMAN  
Renowned Violin Soloist



MARY BAKER  
COLORATURA SOPRANO  
SOUSA'S BAND

Miss Mary Baker, coloratura soprano, and Miss Florence Hardeeman, talented violin soloist, are but two of the 80 wonderful musicians who will appear in the Sousa concerts to be given at the T. & D. theater in Stockton tomorrow afternoon and evening.

## SOUSA'S BAND HITS NEW HIGH RECORDS

Los Angeles Alone Pays \$20,000 to Hear March King and Men Playing Stirring Concerts.

Lieut. Commander John Philip Sousa and his band of 100 musicians last night started eastward on the second leg of its longest and most successful continental tour after breaking all previous band concert records in all of the principal cities of the Pacific Coast and Western Canada. For three performances in Los Angeles, January 2, 3 and 4, the Sousa box office yielded almost \$20,000, while single concerts in small towns like Fresno, Stockton, Oakland, Ontario and Santa Anna, California, averaged \$4,000 apiece. San Francisco welcomed the March King and his men with an \$11,000 attendance at matinee and night and throughout the tour the artistic, financial and social success of the famous bandmaster and his regiment of artists has been unprecedented even for this organization.

The Sousa entourage left San Diego, Cal., last night, heading for Havana, Cuba, after playing Yuma, Phoenix, Tucson, Ariz., El Paso, San Antonio, Tex., New Orleans and a few other cities of the Southwest, arriving at the Imperial Theatre, Havana, early in February and leaving this country at Tampa, Fla. Harry Askin, who passed through this city yesterday en route to Cuba, says that Lieut. Commander Sousa is enjoying the best health he has ever known. He has wholly recovered from his horse-

## JOHN PHILIP SOUSA AND BAND TO VISIT L. A. IN JANUARY

Lieut. Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Los Angeles January 2, 3 and 4 as the result of negotiations just concluded between L. E. Behrmer and Harry Askin, Sousa's general manager. He will appear at the Philharmonic auditorium in the course of the most extensive continuous tour he has ever made on this continent.

The completion of Sousa's 1921-1922 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 transcontinental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieut. Commander Sousa this season will add a tour which includes principal cities of Canada, Mexico, Cuba and the United States.

## SOUSA'S BAND MAKES AUDIENCE FORGET COLD

By MYRA D. STEELE.

Huddled in overcoats and wraps and muffled in furs, hundreds of men and women at the Armory last night listened for two hours or more to melodies poured into their ears by Sousa's band which almost made them forget the terrible chill which held the place in its grasp.

John Philip Sousa, conductor and march king, needs no introduction to Sacramento. All of us know his marches and most of us at one time or another have heard his band play them, making the most of their ringing, inspiring refrains. His band, as usual, and it may be that the personnel has little changes just as it happens, too, in the assisting artists, are all soloists in their particular instruments; and while the number of brasses predominates, as usual, too, there is no overshadowing of the reeds and even the harp is distinguishable, so perfect is the balance, so wonderful the response to the signal of the leader, which at times is nothing but a gentle swinging of the arm.

The program was typically Sousa with a good sprinkling of his marches by way of encore with the exception of part of the seventh number which introduced a new march, "On the Campus," and while all the program pleased, a glance around the audience to see faces lighted up with smiles at the first notes of one of the marches, showed just how dear they are to the American populace. The "Stars and Stripes" was given a veritable ovation.

Goldmark's "In Spring Time," with its wonderful harmonies was played as the opening number. This was followed by John Dolan in a cornet solo "Carnival of Venice," in which the theme was woven in and out of endless runs and arpeggios which showed the talent of the player. Sousa's suite, "Camera Studies," and Massenet's "Angelus" with the vocal solo of Miss Mary Baker rounded out the first half of the program. Miss Baker, whose sweet soprano voice was heard on Sousa's visit two years ago, reestablished herself in the affection of the audience. She sang this time "The Wren," her voice harmonizing exquisitely with the flute played by R. Meredith Willson. She also responded to a vigorous encore.

The second half of the program was opened by a melange "The Fancy of the Town," in which Sousa has combined some of the songs of the last decade. "A Perfect Day" in which the harp was featured beautifully; "Tipperary," "Just a Little Kiss," "Poor Butterfly," and "Over There" were some of the songs. As an encore the band played a quaint arrangement to "The Love Nest," which included the original theme and then by phrases from Lohengrin's Bridal March and other melodies, took the couple on their honeymoon and back again home.

George Carey's xylophone solo, "Rondo Capriccioso" was a revelation to those who thought that instrument was dedicated only to the jazz, for never did classic take on more beautiful harmony than it did under his nimble fingers. He was forced to give two encores.

Miss Flora Hardaman, who was here before, strengthened her former good impression and showed that the two years have added luster to her already masterly playing.

### GIVEN GREAT WELCOME.

Lieutenant Commander John Philip Sousa was overwhelmed by the warmth of the greeting he received in Sacramento yesterday and by the artistry displayed by Sacramento's own boys' band. School children vied with business men in showing him that they welcomed him gladly.

The noted bandmaster, after hearing the Boys' band play "The Stars and Stripes Forever," declared he had heard many bands of boys ranging in age from 13 to 21 play this selection, but that never before had he heard it played by a band of such young boys—and played well, too.

Sousa received his first surprise as he walked into the Hotel Land yesterday noon, to be the guest of the Progressive Business Men's club and luncheon, and the band played for him in the lobby. Next came the enthusiastic reception he received from the club members. Finally, was the demonstration given by 3000 school children at the State Armory in the afternoon, when they greeted his "The Stars and Stripes Forever" with a flourish of hundreds of flags.

The program at the Progressive Business Men's Club luncheon opened with a complimentary review of Sousa's life by J. W. S. Butler, Ernest Galarza, diminutive band member, who recently won the oratorical contest of the Native Sons and Daughters, delivered a nicely phrased and inspiring welcome on behalf of the band. President Frank H. Reynolds welcomed the visitor on behalf of the business men. Sousa responded in both serious and light vein. Mrs. J. H. Christian, manager of the band and the only woman present, briefly related the struggles of the organization.

The matinee concert brought forth a crowd which packed the State Armory to its doors, with children again playing a leading role. The matinee arrangements were conducted by Miss Lela Kenney.

## SOUSA ESTABLISHES NEW RECORDS

When Lieut. Commander John Philip Sousa resumed his tour it was expected that large audiences would hear him wherever he appeared. That is only what has



Commander John Philip Sousa

occurred in preceding seasons. But Sousa has fairly outdone himself as a box-office attraction this season. The unfortunate accident which delayed his tour seems to have made people more anxious than ever to hear him and there come reports of new records of attendance having been established. From San Antonio comes this telegram:

"Commander John Philip Sousa and his famous band have established new high marks for receipts in many cities including Milwaukee, St. Paul, Minneapolis, Omaha, Sioux City, Fort Wayne, Canton, Salt Lake, Denver and many others, breaking records and playing to a gross of over one hundred thousand dollars. (Signed) 'Askin.'"

Date \_\_\_\_\_

### SOUSA IN SALT LAKE CITY

John Philip Sousa's concert in Salt Lake City was a success from every standpoint. The performance of Sullivan's "Lost Chord" is still discussed by those who heard it, for nothing like it in ensemble work has been given there, says the "Deseret News," since Organist McClellan and the Chicago Symphony Orchestra gave together the Presto from Guilmant's third symphony, and in no other city could the effect be duplicated, for Salt Lake City alone possesses an adequate auditorium. When the concert began the line of people waiting to secure tickets reached to the street so great was the interest in the "March King" and his band.

## SOUSA AND HIS BAND ENJOYED

### Large Audiences Greet the March King and Accomplished Artists

John Philip Sousa and his famous band and accomplished soloists delighted two capacity audiences at the T. & D. theater yesterday. Both audiences were cordial and applauded enthusiastically.

That there is only one Sousa was proved conclusively by his leading and the spirit of the music afforded by the huge aggregation. While his physical being may not be what it was years ago, his personality is the same and as a conductor he has lost none of the zest which has been reflected in his long-famous marches. At times his actions were characteristic of a lieutenant-commander in the United States navy. At other times during the playing of notable airs, his demeanor was that of a nonchalant "chap"—carefree. Marches as interpreted by "his band" had a snap and the rhythm was contagious.

Both the programs, at the matinee and in the evening, proved popular. The band numbers were balanced by solo features. In the afternoon Miss Mary Baker was excellent in "Carmena." John Dolan marked himself as a great exponent of cornet manipulations and Miss Florence Hardeman proved to be as capable a violinist as should travel with the great Sousa. Miss Winifred Bambrick was entrancing with several numbers on the harp.

There were a few changes in the evening, but the program in the main was similar.

"Showing Off Before Company" was not only entertaining but also instructive. Clarence Russell, librarian of the band, giving an interesting talk on the history of the band.

## SOUSA'S BAND HAS RECORD PROGRAM

### Largest Ever Assembled, Has Met With Good Business

On December 24, 1896, John Philip Sousa copyrighted a march which has proved one of the most popular ever composed, "The Stars and Stripes Forever," the same that the musical teachers of America, while assembled a few weeks ago in annual convention, proposed should be made the nation's official anthem.

Yesterday, John Philip Sousa's manager, Harry Askin, celebrated the twenty-fifth birthday of the well known composition by completing arrangements for appearances of Sousa and his band on January 28 and 29 at the Athenaeum under engagement to Robert Hayne Tarrant.

It is hard to get Mr. Askin to speak of himself. He always veers around to discussion of the famous bandmaster and composer and America's incomparable band. But Harry Askin is almost "home folks" to New Orleans, as many friends here can testify, whom he has come to know well in thirty years of presenting musical and show numbers. He it was who managed Nat Goodwin, Viola Allen and Maxine Elliott, and "Louisiana Lou," "The Girl Question," "The Time, The Place and The Girl," and "The Sweetest Girl in Paris" are some of the plays which he booked at the Tulane that everyone will remember. However, he would have it known this Christmas that the organization for which he has been manager for five years is the greatest attraction of all, one of the few institutions for which the American public has an ever greater love and admiration.

"Nothing could show better how close Sousa and his band are to the heart of America than this year's tour, made when other organizations have been having tribulations similar to those which business encountered early in 1921," Mr. Askin said. "Sousa has claimed larger audiences than even before, and greater applause. We have set new records in our receipts. I suppose it is the survival of the fittest. Attention has been concentrated on organizations of proved worth.

"We are giving greater return, too. The band is the largest ever assembled under Sousa's baton, outside of the war time military organizations. There are now nearly 100 star instrumentalists, despite the fact that 72 was formerly regarded as the limit which could be handled. The repertoire, always large, has been increased by a number of delightful pieces which have been most favorably received.

"This extensive repertoire is what makes it possible for us to give four entire changes of program in New Orleans without falling below the distinctively high Sousa standards. We have to make up by four performances for the smallness of the largest building available here. Elsewhere we have been playing to houses of 10,000 and 12,000 people, and then not had room enough. We want all to hear the band—prices are kept low for that purpose—but, here, those who want to run no risk of disappointment should get their tickets at once."

### SOUSA REAL MARKSMAN

One of the concert delights of the season will be the Sousa band entertainment which will be given Wednesday afternoon and evening, Jan. 18, at the First Baptist auditorium.

If Lieutenant Commander John Philip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its twenty-ninth consecutive session of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a nimrod and woodsman of the highest accomplishments and the most varied experience.

For the spring trapshooting tournaments and competitions, Lieutenant Commander Sousa is widely entered in various sections of the United States. The band that wields the band baton also carries a wicked trigger finger and the best marksmen in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out toward the traps.

The famous Sousa band will play in Fort Worth under auspices of the Harmony club. Tickets will be on sale Jan. 10 at the club office, Fakes & Company. Mail orders will be filled in order received.

## Sousa and His Band In Six Concerts

John Philip Sousa's fourteenth engagement in San Francisco, opening with a matinee Sunday in the Exposition Auditorium, and giving a series of six concerts, two daily on December 25, 26 and 27, promise to eclipse in artistic worth and pecuniary returns the most successful of its predecessors. Accompanying the great bandmaster on this visit will be eighty-five picked instrumentalists, including about a dozen soloists, and at each concert of the series the ensemble will be enhanced by the playing of the exposition organ.

As for programs, they too will be augmented by special features in recognition of Yuletide and the twenty-fifth anniversary of the issuance of copyright for Sousa's most famous march, "The Stars and Stripes Forever." Christmas carols will be played at both concerts Sunday, and in the afternoon more than five hundred disabled ex-soldiers from the Letterman and Marine Hospitals will be in attendance as Sousa's invited guests. Squads of United States sailors and marines have reserved front seats for the evening performance and will demonstratively manifest their appreciation of "The March King's" patriotic service during the war.

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Then comes "Showing Off Before Company," in which many popular tunes are paraphrased, while Clarence Russell, librarian of the band, explains to the audience the names of the different instruments and their relationship to the combination of harmony. This number instructs while it amuses adults as well as children, and is invariably followed by insistent demand for repetition.

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One of the novelties will be a "symphonic xylophone solo," with eight players, led by George Carey, playing upon an instrument twelve feet long. The Misses Baker and Hardeman and Mr. Dolan will also contribute solos.

Rounding out the program are Goldmark's overture, "In Spring Time," Massenet's scene pittoresque, "The Angelus," and Guion's transcription of "Turkey in the Straw," a dance humoresque which has been termed "a cowboy breakdown," a de luxe barn dance, and several other things, but unanimously proclaimed one of the quaintest whimsies in the Sousa repertoire.

An equally attractive program is arranged for each of the four succeeding concerts.

## SOUSA AND BAND IN FRESNO TOMORROW

After twenty-nine years of travel throughout America, five tours of Europe, and one around the world, it might seem that Lieut. Commander John Philip Sousa would be tired of concert giving and travel of every sort. On the contrary, Sousa and his band are again on tour, and will appear in Fresno tomorrow.

Sousa loves his work above everything, or he would not endure the fatigues and deprivations of travel and public life. His greatest pleasure is the reward of a successful tour.

# Sousa and His Famous Band At Colisum in January



JOHN PHILIP SOUSA

John Philip Sousa and his famous band, enlarged this season to nearly one hundred instrumentalists, will visit Dallas in concert, Thursday, January 19, in the course of the most extensive itinerary he has yet made.

The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieut.-Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States.

Much pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the world have had so many profes-

sional and national honors conferred on them as have been bestowed upon Lieut.-Commander John Philip Sousa, both here and abroad. He received from King Edward VII. the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainaut et Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever the American national emblem has been seen.

## SOUSA LOOKS UPON THIS YEAR'S BAND, COMING HERE SOON, AS BANNER ONE OF HIS CAREER



Lieutenant Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton.

Sousa's Band is always synonymous with musical excellence; but it has not always been predominantly American in personnel; nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

In a recent interview Lieutenant Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his

direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz., most of the musicians of Sousa's Band now are young men, and most of them are Americans.

Additional verve, impetus, esprit, élan, are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of this remarkable organization. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," miracle man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and crescent career.

San Jose Dec 8/21

### SOUSA'S BAND AT VICTORY TONIGHT



JOHN PHILIP SOUSA

John Philip Sousa and his world-famous band will be heard in concert at the Victory tonight. The band this season is bigger and better than ever before and the noted leader has received ovation after ovation on his recent tour of the country. Reserved seats are going very fast for the Sousa engagement. There will be one concert only.

In addition to the instrumental soloists, who are included in the band's membership of 85, Sousa brings with

him this season, as special soloists, three American girls, Mary Baker soprano; Florence Hardeman, violinist, and Winifred Bambrick, harpist. The program for the concert tonight is as follows: Overture, "In Spring Time" (Goldmark); cornet solo, "Carnival of Venice" (Arban); John Dolan; suite, "Camera Studies" (Sousa); vocal solo, "The Wren" (Benedict); Miss Mary Baker; scene pittoresque, "The Angelus" (Massenet); melange, "The Fancy of the Town" (Sousa); (a)

## Sousa and Band Will Appear at the Duval Here Soon

Present Season Marks Twenty-ninth  
Anniversary of Famous  
Organization.

The present season will be marked and made celebrated in the world of music by the twenty-ninth anniversary of Sousa and his band, and the thirtieth transcontinental tour, events which become of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-ninth birthday of Sousa's band will be fittingly observed by a gala concert performance of the illustrious organization at the New York Hippodrome on Sunday, March 5.

Other bands of greater size and less celebrity may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps for a longer period of time over many and different organizations. But no other premier organization of this kind in the history of music, except Sousa's band, has marched and played forward—always forward—under the same leader for so long a continuous period as twenty-nine years.

Sousa's band has not only broken the time and distance record of organizations of this kind, but its artistic and popular progression have been and are unparalleled in the history of bands. In organized longevity, in the number of concerts played, in the numerical size of its aggregate audience, in the extent and scope of its repertoire, in the quantity and quality of the new compositions which Sousa's band has introduced and brought to enduring success and in the number of miles traveled by land and sea—always under the personal direction and leadership of John Philip Sousa—this remarkable organization now stands without a peer or rival.

Lieut. Commander Sousa and his men are naturally and becomingly proud of this twenty-ninth year of their united and successful activities, and in a manner of speaking, every concert they have given during this, their most successful year, is in itself a musical birthday party which will eventuate at the Hippodrome on March 5.

San Diego

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Tribune Herald

ISSUE OF

## SOUSA AND HIS BAND IN THREE CONCERTS

Fifty years a bandmaster and just now rounding out his 66th year of healthy, happy life, Lieut. Com. John Philip Sousa is yet a boy at heart, a young man in physique and an athletic sportsman at the zenith of his superb physical attainments.

A horseman par excellence, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman, and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies—these are the secrets of Sousa's perennial youth. The versatility of the "March King" is the more astounding in his band for a quarter of a century admitted to be one of the greatest in the world and now in the zenith of perfection—takes up most of his time. He has written novels and read hundreds of them; he entertains lavishly at his lovely Long Island home; he has made four tours of Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field. His record as teacher and conductor of marine bands for service in the navy during the war is part of the history of the United States. And the "March King" is today as spry, as energetic, as enthusiastic and as strong as most men of 35 or less.

Sousa and his band will be in San Diego at the Spreckels theatre next Friday and Saturday, playing concerts the two nights and Saturday.

## Sousa and Band to Play Here Today

All preliminary arrangements for the appearance here this afternoon and evening in a concert program of John Philip Sousa's 85 piece band were completed yesterday when a thousand additional seats were placed in the auditorium.

Lieutenant Commander Sousa and his musicians are expected to arrive here this morning. The reception to be tendered him will be held later in the day and will be carried out by a joint committee of citizens and representatives of the American Legion.

The afternoon concert is especially arranged for all school children, teachers and state college students.

WOMAN IS SOUGHT.

### Sousa's Photo Is Given to Legion

HAYWARD, Dec. 28.—An autographed photo of John Philip Sousa has been presented to the Hayward post of the American Legion by the bandmaster, says W. N.

Armstrong, commander of the local unit, who interviewed Sousa following one of his recent concerts in San Francisco. Sousa is a member of the New York post of the American Legion and a staunch friend of the "doughboys." His photograph will be mounted and hung in the lodge room of the Legion, says Armstrong.

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As for programs, they too will be augmented by special features in recognition of Yuletide and the twenty-fifth anniversary of the issuance of copyright for Sousa's most famous march, "The Stars and Stripes Forever." Christmas carols will be played at both concerts Sunday, and in the afternoon more than five hundred disabled ex-soldiers from the Letterman and Marine Hospitals will be in attendance as Sousa's invited guests. Squads of United States sailors and marines have reserved front seats for the evening performance and will demonstratively manifest their appreciation of "The March King's" patriotic service during the war.

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Four solo numbers are scheduled for the matinee, the performers being Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; and John Dolan, cornetist. Liszt's "Fourteenth Phantasy," Mascagni's "Hymn to the Sun," and Wood's "Dale Dances of Yorkshire" will be among the ensemble offerings, and of course Sousa marches will be demanded and played as encores.

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One of the novelties will be a "symphonic xylophone solo," with eight players, led by George Carey, playing upon an instrument twelve feet long. The Misses Baker and Hardeman and Mr. Dolan will also contribute solos.

Rounding out the program are Goldmark's overture, "In Spring Time," Massenet's scene pittoresque, "The Angelus," and Guion's transcription of "Turkey in the Straw," a dance humoresque which has been termed "a cowboy breakdown," a de luxe barn dance, and several other things, but unanimously proclaimed one of the quaintest whimsies in the Sousa repertoire.

An equally attractive program is arranged for each of the four succeeding concerts.

## Sousa On His Famous Arab Horse, "Aladdin"



LIEUT. COMMANDER JOHN PHILIP SOUSA, who appears in Oakland Saturday in the Auditorium Arena for two band concerts, is a famous outdoor sportsman as well as America's greatest band leader.

Lieut. Commander John Philip Sousa, America's foremost band conductor, will appear in two concerts on the Oakland Auditorium arena, afternoon and evening, December 24. Heed not depehd altogether on his musical talents for fame.

Although pre-eminent as the "March King," Sousa is also celebrated as a horseman, hunter, marksman and outdoor sportsman. His reputation as a "high gun" among America's leading wing and trapshooters is only equalled by his skill as a nimrod and woodsman.

When Sousa completes his present concert tour in March he will retire to a "lost paradise" in the fastness of North Carolina where fish and game abound.

There he will enjoy a rest and relaxation with a few chosen friends.

## SOUSA'S BAND WILL PLAY IN OAKLAND TOMORROW; HARPIST WILL BE FEATU



Miss Winifred Bambrick, harp soloist with Sousa's Band.

Lieut. Commander John Philip Sousa has one youthful soloist who has created a sensation as a harpist. Miss Winifred Bambrick, who will appear in both concerts this afternoon and evening in the Oakland Municipal Auditorium, will be heard by many admirers in the East Bay region.

From her home in Canada, where she won instant recognition by her remarkable talents, Miss Bambrick won New York in a recent recital at Aeolian hall.

Since joining the Sousa aggregation Miss Bambrick is said to be considered one of the foremost artists among the virtuosi of the harp.

## ARRANGES SOUSA CONCERTS

Special Prices Granted School Children Of City

Frank W. Healy, under whose auspices John Philip Sousa and his 85-piece band will play at the Fresno Auditorium Friday afternoon and evening, arrived in Fresno today from San Francisco to make final arrangements and complete the plans for their two performances.

Immediately upon his arrival in the city Healy conferred with Commissioner of Finance Charles Dillon, who assured him the co-operation of the city in putting over the noted March King's visit.

Dillon stated this morning that the Auditorium will be in A-1 condition for the concerts, and that acoustics will be greatly improved.

Healy announced today that through special arrangement with Sousa he is able to offer seats for the afternoon concert to grammar and parochial, high school and state college students and teachers in city schools at special prices. The tickets are on sale at Sherman & Clay.

Healy reported record breaking crowds in the municipal Auditorium in San Francisco, and told of an unexpected feature which was staged by the United States marines from Mare Island. The commandant of the marines had received an order from Washington, D. C., to present Lieutenant Commander Sousa with the colors, and at a given time, without any announcement to the management, a detachment of marines, with fixed bayonets, marched into the Auditorium.

Without any ceremony or fuss they simply announced that they were going to present Sousa with the colors. Healy at the door was helpless in the face of the six-foot soldiers of the sea.

A trumpeter with the marines blared out a familiar call which brought the band leader to rigid attention. As he saw the flag with its escort of marines marching down the aisle, he came to a snappy salute.

A section of disabled war veterans from Letterman General Hospital came to its feet and stood at salute, facing the colors.

The marines went through their ceremony without a hitch. Everything was quiet and orderly, and after Sousa had thanked them, they did a "about face" and marched out.

## SOUSA'S BAND

The Christmas spirit will be reflected in the engagement here of Lieutenant Commander John Philip Sousa and his band at the Auditorium Arena, afternoon and evening of December 24.

The fact that his concert will be on Christmas Eve has been taken into consideration by Sousa in arranging his program. Many numbers with Yuletide significance have been selected for this concert.

In addition to many of his own compositions which have gained world recognition for their excellence, Sousa has arranged for the playing of "Hark! The Herald Angels Sing," "Semper Fidelis," "Ring Out Wild Bells" and others.

"The Stars and Stripes Forever," perhaps the most loved of Sousa's compositions, will occupy a pinnacle of prominence in the Christmas Eve concert. The concert here will mark the twenty-fourth birthday of the copyright of the famous march.

School children and teachers have been granted a special price in the afternoon concert at 25 cents for Grammar school children and 55 cents for teachers and High school students. These tickets may be purchased in neighborhood stores or at the box office.

Oakland band boys have been granted a special concession as guests of the great leader. A special section in the best part of the house has been reserved for them at greatly reduced prices.

Locally are greatly pleased.

## SOUSA'S BAND TO PLAY AT CONVERSE COLLEGE

Special to The Observer. SPARTANBURG, S. C., Jan. 3.—John Philip Sousa and his band will give a concert in Spartanburg February 22, matinee and evening, at Converse college auditorium, under the auspices of Converse college and the Spartanburg Rotary club. This band is an organization of nearly 400 pieces. In the concert to be given in Spartanburg town will play

## Many Woodlanders Hear Sousa at Best in Sac'to.

Quite a generous sprinkling of Woodland music lovers journeyed over to Sacramento Friday evening to hear John Philip Sousa and his band. As usual, they were delighted, for Sousa never fails to give those a treat to never fails to give a treat to those musically inclined. Frank W. Healy, who arranged for the coming of Sousa is to be congratulated and deserves the success which will doubtless reward his efforts. The band is larger than usual this season and the personnel of the artists seems to be fully up to the standard. The solo work of John Dolan, cornetist, Mary Baker, vocalist, George Carey, xylophonist, and Florence Hardeman, violinist, was particularly enjoyed and the generous sprinkling of Sousa marches aroused the enthusiasm of the audience.

## THE SOUSA BAND CONCERTS

One of the happiest of the added attractions of this season's concerts of Sousa's Band, which will give six concerts at the Exposition Auditorium on Christmas Day, December 26th and December 27th, afternoons and nights, is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists, are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieutenant Commander Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program-making.

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# CORRECTION



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For the Christmas evening concert a bill equally varied and inviting is announced. The Sousa contributions are a suite, "Camera Studies"; a melange, "The Fancy of the Town," described as a wedding of tune popular during the last decade, and another new march, "On the Campus."

One of the novelties will be a "symphonic xylophone solo," with eight players, led by George Carey, playing upon an instrument twelve feet long. The Misses Baker and Hardeman and Mr. Dolan will also contribute solos.

Rounding out the program are Goldmark's overture, "In Spring Time," Massenet's scene pittoresque, "The Angelus," and Guion's transcription of "Turkey in the Straw," a dance humoresque which has been termed "a cowboy breakdown," a de luxe barn dance," and several other things, but unanimously proclaimed one of the quaintest whimsies in the Sousa repertoire.

An equally attractive program is arranged for each of the four succeeding concerts.

# Sousa On His Famous Arabian Horse, "Aladdin"



LIEUT.-COMMANDER JOHN PHILIP SOUSA, who appears in Oakland Saturday in the Auditorium Arena for two band concerts, is a famous outdoor sportsman as well as America's greatest band leader.

Lieut. Commander John Philip Sousa, America's foremost band conductor, will appear in two concerts on the Oakland Auditorium arena, afternoon and evening, December 24. Heed not depehd altogether on his musical talents for fame.

Although pre-eminent as the "March King," Sousa is also celebrated as a horseman, hunter, marksman and outdoor sportsman. His reputation as a "high gun" among America's leading wing and trapshooters is only equalled by his skill as a nimrod and woodsman.

When Sousa completes his present concert tour in March he will retire to a "lost paradise" in the fastness of North Carolina where fish and game abound.

There he will enjoy a rest and relaxation with a few chosen friends.

# SOUSA'S BAND WILL PLAY IN OAKLANDS TOMORROW; HARPIST WILL BE FEATU



Miss Winifred Bambrick, harp soloist with Souza's Band.

Lieut. Commander John Philip Sousa has one youthful soloist who has created a sensation as a harpist. Miss Winifred Bambrick, who will appear in both concerts this afternoon and evening in the Oakland Municipal Auditorium, will be heard by many admirers in the East Bay region.

From her home in Canada, where she won instant recognition by her remarkable talents, Miss Bambrick won New York in a recent recital at Aeolian hall. Since joining the Sousa aggregation Miss Bambrick is said to be considered one of the foremost artists among the virtuosi of the harp.

# ARRANGES SOUSA CONCERTS

Special Prices Granted School Children Of City

Frank W. Healy, under whose auspices John Philip Sousa and his 85-piece band will play at the Fresno Auditorium Friday afternoon and evening, arrived in Fresno today from San Francisco to make final arrangements and complete the plans for their two performances.

Immediately upon his arrival in the city Healy conferred with Commissioner of Finance Charles Dillon, who assured him the co-operation of the city in putting over the noted March King's visit.

Dillon stated this morning that the Auditorium will be in A-1 condition for the concerts, and that acoustics will be greatly improved.

Healy announced today that through special arrangement with Sousa he is able to offer seats for the afternoon concert to grammar and parochial, high school and state college students and teachers in city schools at special prices. The tickets are on sale at Sherman & Clay.

Healy reported record breaking crowds in the municipal Auditorium in San Francisco, and told of an unexpected feature which was staged by the United States marines from Mare Island. The commandant of the marines had received an order from Washington, D. C., to present Lieutenant Commander Sousa with the colors, and at a given time, without any announcement to the management, a detachment of marines, with fixed bayonets, marched into the Auditorium.

Without any ceremony or fuss they simply announced that they were going to present Sousa with the colors. Healy at the door was helpless in the face of the six-foot soldiers of the sea.

A trumpeter with the marines blared out a familiar call which brought the band leader to rigid attention. As he saw the flag with its escort of marines marching down the aisle, he came to a snappy salute.

A section of disabled war veterans from Letterman General Hospital came to its feet and stood at salute, facing the colors.

The marines went through their ceremony without a hitch. Everything was quiet and orderly, and after Sousa had thanked them, they

# SOUSA'S BAND

The Christmas spirit will be reflected in the engagement here of Lieutenant Commander John Philip Sousa and his band at the Auditorium Arena, afternoon and evening of December 24.

The fact that his concert will be on Christmas Eve has been taken into consideration by Sousa in arranging his program. Many numbers with Yuletide significance have been selected for this concert.

In addition to many of his own compositions which have gained world recognition for their excellence, Sousa has arranged for the playing of "Hark! The Herald Angels Sing," "Semper Fidelis," "Ring Out Wild Bells" and others.

"The Stars and Stripes Forever," perhaps the most loved of Sousa's compositions, will occupy a pinnacle of prominence in the Christmas Eve concert. The concert here will mark the twenty-fourth birthday of the copyright of the famous march.

School children and teachers have been granted a special price in the afternoon concert at 28 cents for Grammar school children and 55 cents for teachers and High school students. These tickets may be purchased in neighborhood stores or at the box office.

Oakland band boys have been granted a special concession as guests of the great leader. A special section in the best part of the house has been reserved for them at greatly reduced prices.

# Many Woodlanders Hear Sousa at Best in Sac'to.

Quite a generous sprinkling of Woodland music lovers journeyed over to Sacramento Friday evening to hear John Philip Sousa and his band. As usual, they were delighted, for Sousa never fails to give those a treat to never fails to give a treat to those musically inclined. Frak W. Healy, who aranged for the coming of Sousa is to be congratulated and deserves the success which will doubtless reward his efforts. The band is larger than usual this season and the personnel of the artists seems to be fully up to the standard. The solo work of John Dolan, cornetist, Mary Baker, vocalist, George Carey, xylophonist, and Florence Hardeman, violinist, was particularly enjoyed and the generous sprinkling of Sousa's marches aroused the enthusiasm of the audience.

# THE SOUSA BAND CONCERTS

One of the happiest of the added attractions of this season's concerts of Sousa's Band, which will give six concerts at the Exposition Auditorium on Christmas Day, December 26th and December 27th, afternoons and nights, is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists, are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. R. Meredith Willson, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieut. Commander Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program-making.

# Sousa and Band to Play Here Today

All preliminary arrangements for the appearance here this afternoon and evening in a concert program of John Philip Sousa's 85 piece band were completed yesterday when a thousand additional seats were placed in the auditorium.

Lieutenant Commander Sousa and his musicians are expected to arrive here this morning. The reception to be tendered him will be held later in the day and will be carried out by a joint committee of citizens, and representatives of the American Le-

The afternoon concert is especially arranged for all school children, and state college students.

# SOUSA'S BAND TO PLAY AT CONVERSE COLLEGE

Special to The Observer. SPARTANBURG, S. C., Jan. 3.—John Philip Sousa and his band will give a concert in Spartanburg February 22, matinee and evening, at Converse college auditorium, under the auspices of Converse college and the Spartanburg Rotary club. This band is an organization of nearly 100 pieces. In the concert to be given in Spartanburg, the band will play

## America Is Coming Into Its Own as a Musical Nation, Declares Sousa, the Great Band Master

The modern young American, keen, alert, energetic, the type who carried the finest ideals of the country across the water in the late war, is largely the product of two great preachers of Americanism. One of these preachers, now gone to his great reward, was Theodore Roosevelt, himself the ideal of the growing generations of his time. The other, still with us, is John Philip Sousa, whose marches ring with the indomitable spirit of the new Americanism.

Sousa's marches resulted in the invention of a dance when they swept the country back in the '90s. People went mad over the two-step. None could hear Sousa and keep his feet still. When the Spanish war broke, Sousa inspired the youths who flocked to the colors. Ever since that time, Sousa has given our army its military music. His compositions ring with hope, determination and courage. Music, more than argument, has inspired a people to action, as witness the recruits swept in by the "Marseillaise" in the French revolution.

When Sousa was here with his band the past week, he spoke of his organization in these terms to a representative of The Journal:

"Mine is an American band. I am proud that it has so few foreign born. They are a high type of young men—many university graduates among them. Music, they have found, is a profession that pays, and this is a great encouragement to talent. Twenty years ago it was hard to find a band or orchestra that was not nearly all foreign. Now they are being rapidly Americanized, and Americanism is bound to pervade their interpretations. It means that America will come into her own, also, in the field of musical composition."

The faces and postures of few public men are better known to the American public than Sousa's, and a Sousa audience would be deeply disappointed if a substitute leader were put in the place of the great bandmaster to conduct his marches. The people demand those original and very interpretative gestures that go with the marches. Yet no man is freer from posturing or more inwardly and outwardly modest than Sousa. Enough of religious training has clung to him from his mother to give him a certain humility about his compositions.

"I have a theory," he said, "that

I am the medium through which this melody comes. Any technically trained musician can sit down and write music. But I have not done that. I write when the music comes from a source beyond me."

Sometimes, he added, inspiration comes slowly, and a composition is months in the making. The shortest time in which he composed a march was one week. It was on the ship, returning from a triumphal trip through Europe with his band, that, seized with a fit of homesickness for his native land, he wrote the "Stars and Stripes Forever." He did not then commit it to paper, but the band was playing the march in his head in its entirety. It was to be noticed during his concerts here that no piece was welcomed with as much preliminary applause as the "Stars and Stripes." One little phrase in that piece has always meant to Sousa, "Get to the enemy."

Sousa believes a concert band is more colorful than a symphonic orchestra, because it is susceptible to an infinite variety of quartets, wind instruments combining in a way denied to strings. The more quartets formed among various groups of instruments, the richer the music. This explains the monotony of an evening of string quartets, or of the old-fashioned brass band, with its poverty of reed instruments.

It is surprising to learn that Sousa's mother was unmusical. She was a strong-minded, capable woman, with a wonderful devotion to duty that enabled her to bring up a large family. His father was a remarkable linguist and apparently a charming man, with the faults that go with the "artistic temperament." The elder Sousa was a trombonist and a soldier, who fought in the Civil War, but his distinguished son has heard that his trombone was considered more deadly than his musket. At any rate, it is apparently to the father that he owes his musical gifts, just as to his mother he owes his great energy and cheery philosophy.

Sousa sees a splendid future for America in the art in which she now is popularly believed, both at home and abroad, to have progressed the least. He believes that there is much in American life that will find expression in music, and he looks back in his own lifetime upon a wonderful progress in public taste, with a steadily increasing demand for the best quality of music. H. C. T.

Address: New Orleans, La.

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Date

## Noted Soprano Will Be Heard



Miss Mary Baker.

This noted soprano will appear with Sousa's Band at the Athenaeum soon.

## SOUSA TO DELIGHT LOVERS OF MUSIC

Newest March on Program of Band Appearing in City Jan. 28-29.

The "March King," Lieutenant-commander John Philip Sousa, with the largest band in his noted career, will appear at the Athenaeum January 28 and 29.

Sousa's Band, synonymous with musical excellence, has approximately 100 pieces, including thirty clarinets, five bass horns, a platoon each of cornets, trombones, French horns, saxophones, bassoons, flutes and piccolos.

Lieutenant-commander Sousa asserts that he considers his present assemblage of instrumentalists to be the finest he has ever commanded. Most of the musicians are Americans. Sousa's newest march, "Keeping Step With the Union," dedicated to Mrs. Warren G. Harding, will be included in his New Orleans program. In describing Sousa's appearance in San Francisco recently, a musical critic of that city said:

"There are plenty of us who do not understand high-class music and who are not one bit ashamed to say that the best efforts of its best masters bore us. But Sousa! Well, he's different! There's no other king like Sousa. The most complicated classics become popular airs in response to his baton, while the most common things, for instance, as 'Ain't We Got Fun' and 'How Dry I Am,' become classics when boomed and trilled by his immense band. Sousa knows how. He understands what the public like in music. He gives us what we want."

## SOUSA AND HIS FAMOUS BAND

Lieut. Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Los Angeles January 2, 3 and 4 as the result of negotiations just concluded between L. E. Behymer and Harry Askin, Sousa's general manager. He will appear at the Philharmonic auditorium. The completion of Sousa's 1921-1922 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 trans-continental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles.

## SOUSA AND BAND COME TOMORROW

Lieut. Com. John Philip Sousa and his band of nearly 100 first class musicians come to the Spreckels theatre tomorrow for concerts tomorrow night and Saturday afternoon and night, and among the soloists San Diegans will hear one whom Sousa is proud to acclaim as a "find."

Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station, more cornetists than any living teacher, has "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the "March King" to succeed Herbert Clarke, the veteran star cornetist of Sousa's band, who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol, as well as a great artist.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's band of nearly 100, are Miss Mary Baker, soprano; Miss Winifred Bambrick, harpist; Ellis McDiarmid, flute; William F. Kunkel, piccolo; Joseph Naffito, clarinet; John P. Schueler, trombone; Joseph De Luca, euphonium; William J. Burant, sousaphone and George J. Carey, xylophone.

## JOHN PHILLIP SOUSA, AMERICA'S GREAT MARCH KING, THRILLS TWO BIG STOCKTON AUDIENCES AT T. & D.

Celebrated Composer and His Wonderful Band, With Noted Soloists, Give Inspiring Programs—Sousa, Now In His Sixty-Sixth Year, Probably Making Last Tour to Pacific Coast

By FLORA McDIARMID-ELLIS

Can't you just feel the wonderful thrill of "The Stars and Stripes Forever" played by close to 100 men in the most exquisite harmony, with a thousand variations? That was the keynote to John Philip Sousa's concert at the T. & D. theater last evening—the thrill of it all! Not one of the 2500 people who packed the theater but had that indescribable feeling which marks us as Americans. And then Sousa himself, the greatest American of all, with this music which fairly radiated the glory of our country—encore after encore shook the theater, a compliment from a Stockton audience which the bandmaster, being unfamiliar with Stockton audience, perhaps could not appreciate.

Another wonder is that, with so little effort, this small man can secure so much music. There was none of this wild waving of hands, and shaking of hair; simply the lift of a hand, and a flood of music filled the air, or the tilt of his head and there would be soft melody which seemed impossible to bring out of the blast of a moment before.

To choose one particular musician who was more gifted than the others would be an impossibility, but in hearing the various soloists one could in some measure appreciate the individuals. John Dolan, cornet soloist, in his "Carnival of Venice," was a marvel, the lilting, fairy notes floating from the mouth of the horn in a manner never heard here before. Miss Mary Baker, coloratura soprano, sang that dainty bit by Benedict, "The Wren," soaring in happiness to the sky, gilding gracefully down. Her accompaniment was a flute obligato played by R. Meredith Wilson, another of these talented artists. As an encore Miss Baker gave "Carry Me Back to Old Virginia" and followed that with "The Quilting Party."

"The Agelus" was a beautiful number rendered by the entire band, and to quiet the applause "U. S. Field Artillery" was introduced. Cannon shots interspersed the vivid music, and clapping which could not be stopped went on even after an intermission was announced.

The second group of selections opened with a melange of popular tunes, quite appropriately called "The Fancy of the Town," and in this were favorites dating from "I Love a Lassie" down to "Poor But Beautiful." The program was a

like magic to the caressing touch of Miss Winifred Bambrick.

George Carey, in his xylophone solos, brought down the house, first giving "Rondo Capriccioso" and then "On the Campus." He came back with the "Wabash Blues," but refused to respond a fourth time, though the applause was deafening. Violiniste most accomplished was Miss Florence Hardeman, whose solos were one of the long to be remembered features of the evening. "Two Movements from Concerto in F Sharp Minor" was very beautiful, and she was called back again and again. Drdla's "Souvenir" was an exquisite thing in which the liquid notes of the harp accompaniment blended softly with the violin and a second encore, "Traumerei" was not less lovely.

"Sabre and Spurs," another colorful patriotic march, and "Keeping Step With the Union" were succeeded by the cowboy breakdown "Turkey in the Straw," which was eagerly followed by the dancing hearts and feet of the entire audience.

From an artistic standpoint the concert was perfect, and from the angle of enjoyment it was even more than that. It was not the young people so much who thronged the T. & D., though there were plenty of these, but rather the gray-haired men and women who have passed their prime, interested in an artist whom they have long considered their friend, an American man, John Philip Sousa.

## Sousa Will Play in Eugene

Lieut-Commander John Phillip Sousa and his famous band, enlarged this season to nearly 100 musicians will visit Eugene on December 20th in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-1922 season will bring the total itinerary of Sousa's band to nearly 800,000 miles which includes more than 20 trans-continental journeys, five tours of Europe and one zigzag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieut-Commander Sousa this season will add a tour which includes the principle cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great band master to include a number of South American Capitals, but his list of en-

agements is already too long to be extended this season.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as has been bestowed upon Lieut-Commander John Phillip Sousa both here and abroad. He received from King Edward VII the medal of the Victorian order. The French government has given him the Palmes of The Academy and the Rosette of Public Instructor; he has the medal of Fine Arts Academy of Hainau Belgium, and other gifts by institutions and individuals. The March King appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag" in his marches notably "The Stars and Stripes Forever" and "The

## SOUSA'S BAND WILL BE HEARD HERE ON MAR. 4

Lieutenant-Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit the city auditorium March 4, matinee and evening, in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zigzag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieutenant-Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States.

## SOUSA AND HIS BAND GIVE TWO CONCERTS IN STOCKTON TODAY

"Showing Off Before Company" to Be Feature at Afternoon Performance

At the concert to be given at the T. & D. theater this afternoon Lieut. Commander John Philip Sousa will present a number entitled "Showing Off Before Company," in which indi-



MARY BAKER  
COLORATURA SOPRANO  
with  
SOUSA'S BAND

vidual members and groups of his famous organization perform stunt and paraphrase many of the popular musical numbers. This might be called a musical vaudeville.

During the rendition of this number Clarence Russell, the librarian of Sousa's band, who was formerly superintendent of schools in Pittsfield, Massachusetts, gives an interesting talk to the audience and explains to them the names of the different instruments and the relative value of the relationship they bear to the combination of harmony and musical settings. This number appeals to the adults as well as to the children. It is a great novelty and proves to be one of the most interesting compositions ever arranged by Sousa.

To hear the composer of the greatest march ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever" will be the eventful experience of those who attend the evening concert at the popular show house. And if your pulse can be stirred by the lilt of marching tunes, you will get some new and memorable thrills by hearing the March King's latest compositions as played by his reinforced aggregation of nearly 100 star instrumentalists.

With Mr. Sousa and his band are many accomplished soloists, including Miss Mary Baker, a talented coloratura soprano; Miss Florence Harde- man, violinist; Miss Winifred Bam- brick, harpist; R. Meredith Willson, flute; Wm. F. Kunkel, piccolo; Jo- seph Norrito, clarinet; John P. Schueler, trombone; Joseph DeLuca, euphonium; Wm. Bell, sousaphone, and George J. Carey, xylophone.

This afternoon's concert will be- gin at 2:20 o'clock. In the evening the performance will commence at 8:20.

El Paso Zigzag

## SOUSA COMING TO EL PASO IN ANOTHER WEEK

No man in the world of music has had so extensively advertised a per- sonality as Lt. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution.

It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumental- ists in the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

Sousa's band music is different from other band music because Sousa's in- strumentation is declared to be more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with bands or with most or- chestras. This, together with the un- equalled excellence of the individual players, is a reason why there is such enthusiasm and enjoyment at a Sousa concert.

Another, and the main reason is, the personality of Sousa him- self, so dominates the performances of his band that the results make the style inimitable. Sousa and his band are the only band in the world to have played in every part of the world.

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## SOUSA'S MAGNIFICENT BAND OF 100 MUSICIANS TO PLAY TUCSON TUESDAY EVENING, JANUARY 10

Lieutenant-Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will appear in Tucson Tuesday after- noon and night in the Tucson armory, under the auspices of the Saturday Morning Musical club in the course of one of the most extensive contin- uous tours he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes twenty- transcontinental journeys, five tours of Europe and one zig-zag globe gir- dling concert expedition of 60,000 miles.

To this unchallenged record Lieut. Commander Sousa this season will add a tour which includes the prin- cipal cities of Canada, Mexico, Cuba and the United States. Much pres- sure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is al- ready too long to be extended this season.

No American musician and few of the great musical conductors of the old world have had so many profes- sional and national honors conferred on them as have been bestowed upon Lieut. Commander John Philip Sousa, both here and abroad. He received from King Edward VII. the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French gov- ernment has given him the Palms of the Academy and the Rosette of Pub- lic Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and other gifts by institu- tions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag" and his marches, notably "The Stars and Stripes," have been heard wherever our na- tional emblem has been seen.

The following program will be played at the matinee Tuesday after- noon:

Rhapsody, "The Fourteenth" (Liszt)  
Cornet solo, "The Volunteer" (Rogers)

Mr. John Dolan  
Suite, "Three Quotations" (Sousa)  
(a) "The King of France marched up the hill

With twenty thousand men;  
The King of France came down the hill  
And ne'er went up again."

(b) "And I, too, was born in Arcadia."

(c) "Nigger in the woodpile."  
Soprano solo, "Carmena" (Wilson)

Miss Mary Baker

Hymn to the Sun from "Iris" (Mascagni)

A Mixture, "Showing Off Before Company" (Sousa)

At his home on Long Island Sound the March King devotes specified hours daily to the lad's tuition, and when on tour he sees to it that the training is continued by a competent substitute. But the boy is said to need no urging to study and practice, as he loves music and is am- bitious to acquire all possible knowl- edge of it. With such a heritage it would be strange if his taste and inclination were otherwise. He has already mastered enough of the art's technic, both in composition and in- strumentation, to "get by" in high- class company, but self conceit is not permitted to interfere with his education. Grandfather sees to that. It will not be as an "infant prodigy" that John Philip the Third will give his first public performance, but as an artist thoroughly qualified to take up and carry on the work of his illustrious grandsire.

On the arrival in El Paso of John Philip Sousa, lieutenant commander United States navy, reserve corps, in El Paso next Wednesday morning with his great American band, he will be formally and officially wel- come as befits a man of his world renown.

E. C. Heid, president of the cham- ber of commerce, has taken the in- itiative in extending Mr. Sousa a proper reception and has invited mayor Charles Davis and the pres- idents of all local civic organizations to be at the union depot to greet the great American march king on his arrival.

Invitations were mailed out by Mr. Heid yesterday afternoon to mayor Davis, C. S. Ward, the president of the school board, and the heads of various civic organizations, asking them to be present at the depot to greet Mr. Sousa.

At noon Mr. Sousa will be the guest of Rotary and Kiwanis at a joint luncheon tendered by the Ki- wanians in the grill room of Hotel Sheldon. R. E. Thomason, the new Kiwanis president, will preside at the luncheon.

G. A. Martin, a friend of Mr. Sousa for more than twenty years past, has been designated by Alves Dixon, president of the Rotary club, to es- cort Mr. Sousa from his hotel to the luncheon.

Mr. Sousa is now in California at the head of his band, giving concerts on the Pacific coast. He will play two concerts here—matinee and night next Wednesday—and will then proceed east to San Antonio, and the south, finally touring to Ha- vana, where he will play a season of concerts. His planned trip to Mexico City from here has been can- celed.

During the world war Mr. Sousa was conductor of the band at the Great Lakes naval training station near Chicago—the largest musical organization in the world at the time.

Arrangements have been made with C. A. Wise, of the First National bank, who holds the contract for the appearance of Sousa's band in El Paso, to invite Mr. Sousa to be

(a) Euphonium Solo, "Beautiful Colorado" (DeLuca)  
(b) March, "Keeping Step With the Union" (new) (Sousa)  
(Dedicated to Mrs. Harding)  
Violin Solo, "Polonaise in D-b" (Wieniawski)  
Miss Florence Harde- man

Dale Dances of Yorkshire (Wood)  
The program for Tuesday night has been arranged as follows:  
Overture "In Spring Time" (Goldmark)

The principal theme, a fiery sub- ject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quiet- er second theme put forward by the soprano brass. Episod- ical matter is heard, bird-like passages are re-introduced, af- ter which a final section brings the overture to a brilliant con- clusion.

Cornet Solo, "Carnival of Venice" (Arban)  
Mr. John Dolan

Suite, "Camera Studies" (Sousa)

(a) "The Flashing Eyes of Anda- lusia."

(b) "Drifting to Loveland"

(c) "The Children's Ball"

Vocal Solo "The Wren" (Benedict)  
Miss Mary Baker

(Flute obligato, R. Meredith Willson)

Scene Pittoresque, "The Angelus" (Massenet)

Melange, "The Fancy of the Town" (new) (Sousa)

(A wedding of tunes popular sometime during the last de- cade.)

(a) Xylophone Solo, "Rondo Cap- riccioso" (Mendelssohn)

Mr. George A. Carey

(b) March, "On the Campus" (new) (Sousa)

Violin Solo, Two Movements from Concerto in F sharp minor (Vieuxtemps)

Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

## SOUSA TO CONTINUE THE MARCHES

That his family name will be prominently identified with music in America after he lays down his bat- ton for the last time is confidently predicted by Lieutenant Comman- der John Philip Sousa, who is bring- ing his famous band for a series of six concerts in the Exposition Audi- torium, commencing with a matinee on Christmas Day. This prophecy is based on the belief that the march king will live to see his young grandson, John Philip Sousa III, de- velop into a master musician, and the famous leader is leaving nothing undone that might promote that consummation.

At his home on Long Island Sound the March King devotes specified hours daily to the lad's tuition, and when on tour he sees to it that the training is continued by a competent substitute. But the boy is said to need no urging to study and practice, as he loves music and is am- bitious to acquire all possible knowl- edge of it. With such a heritage it would be strange if his taste and inclination were otherwise. He has already mastered enough of the art's technic, both in composition and in- strumentation, to "get by" in high- class company, but self conceit is not permitted to interfere with his education. Grandfather sees to that. It will not be as an "infant prodigy" that John Philip the Third will give his first public performance, but as an artist thoroughly qualified to take up and carry on the work of his illustrious grandsire.

Sousa's encouragement of promis- ing youth is not confined to his own family, however, for no other man in America has done so much to help young musicians possessing ambi- tion and ideals. Sousa is ever ready to give courteous hearing and kind- ly counsel, and hundreds of men and women who have made names for themselves in the music world owe their success to Sousa's aid.

EXAMINER 1922

Los Angeles

## SOUSA'S BEARD GONE! IT'S SO

Bandmaster Shaves After Wear- ing Whiskers for Quarter of Century; Only Mustache Left

It was the same John Philip Sousa who came back to Los Angeles yesterday—the same only different.

It's been three years since the na- tives have taken a look at the most famous band- master, per- haps, in the world today.

And so it was a shock to a good many folks when they saw him yes- terday.

He'd lost the great full beard which for years had made his ap- pearance dis- tinctive. Why did he do it?

"Uncle Sam taught me the value of a smooth face," ex- plained Sousa at his suite in a down- town hotel.

"I found myself too conspicuous in the service."

"I was like an island of tropical foliage in a sea of clean shaves."

"One day at the Great Lakes Naval Training station I called the head barber into conference. Long and earnestly we argued. And at the end of an hour—well, you see me now."

"No more beards for mine. I have learned the joys of clean shaving. Beards are unsightly, unsanitary and merely represent a personal vanity on the part of the wearer."

Now what do you think of that? For a quarter century and more a razor meant nothing, absolutely nothing, in the life of the world-famous march king.

Barbers boycotted his concerts. Safety razor manufacturers—after safety razors came into being—spoke of his terrible example to the Nation.

When, at the outbreak of war, he went into the service and taught hun- dreds of younger musicians how to or- ganize and direct military bands, he wore that great full beard.

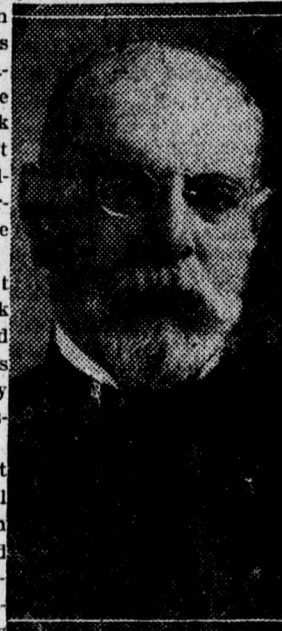
But it's gone now—gone. Just the barest excuse for an abbre- viated mustach remains to mark its passing.

Incidentally, Sousa spoke of music during the interview.

"Jazz music isn't new," he said. "It's as old as the pyramids. It flourished in early Chinese music, in the Indian war dances and the Hindus knew it centuries ago."

"The war made it popular in America. People were despondent, burdened with cares. Jazz music gave them a sort of musical hashish and made them forget."

"Now the pendulum is swinging back. Jazz music is dying, but it will never disappear."



SOUSA  
(Before Shaving)



SOUSA  
(After Using Razor)

## SOUSA AUTHOR OF OVER FIFTY MARCH TUNES

John Phillip Sousa, to appear in El Paso on Wednesday at the head of his own great band of 100 men, in two concerts—matinee and night—has written over 50 stirring marches. His title as "march king" of the world is therefore undisputed. In the modern form of talking machine re- cords alone, sales of the "canned" ver- sions of his quickstep airs have ex- ceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thou- sands of American soldiers and sail- ors marched to its strains during the world war, and it was played by the military bands of Great Britain and France, as well as by the most hum- ble of American village bands.

His reason for preferring "The Stars and Stripes Forever" has been told by Sousa himself. "It is richest in melody and the best in orchestra- tion," he said. "I have other favor- ites, too, and I feel that 'Comrades of the Legion,' which I wrote only re- cently and dedicated to the American Legion, is worthy of a place, but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

Other Favorites.  
Probably second choice of all the Sousa marches is "Semper Par- atus," one of his earlier compositions, based



JOHN PHILLIP SOUSA.

on the old bugle call of the United States army. Equally familiar are Washington Post, his first big hit; "El Capitan," "Jack Tar," "Thunder- er," "Manhattan Beach March," and "Hands Across the Seas." On his present tour Mr. Sousa will include in his already vast repertoire his latest compositions "Keeping Step With the Union," "On the Campus," "Camera Studies," "Who's Who in Navy Blue," "The Last Crusade," "Sabre and Spurs," "U. S. Field Artillery," "Bul- lets and Bayonets," "Solid Men to the Front," and "Anchor and Star."

How He Started.  
When Offenbach visited in this country in the centennial year of the United States, the young John Philip, in of Antonio and Elizabeth Trink- tus Sousa, just then a man of two- and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orphee aux Enfers."

Later Sousa led a touring church choir company in Gilbert and Sulli- van's "Pinafore." Twelve years in all he conducted the United States ma- rine band, serving in that period un- der presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's band and directed its first performance on September 26, 1892.

## SOUSA TO ADDRESS HIGH SCHOOL WEDNESDAY MORNING

C. A. Wise of the First National bank, who is looking after arrange- ments for the Sousa concerts here Wednesday, was advised by wire by John Philip Sousa, bandmaster and composer, that he would be able to address the high school students Wednesday morning at 10 o'clock. Prof. Frank H. H. Roberts requested that Mr. Sousa address the pupils Wednesday morning after arrival and Mr. Wise telegraphed Mr. Sousa at San Diego.

A. H. Hughey, superintendent of El Paso schools, announced Monday that all public schools would be dismissed Wednesday afternoon in ample time for all teachers and pupils to attend the matinee concert in the afternoon, which begins at 3 o'clock.

Miss Myra Winkler, superintendent of county schools, announces that all students desiring to attend the matinee will be excused in the afternoon.

The Ysleta public school has en- gaged 100 seats for the afternoon concert.

El Paso People

EL PASO, SUNDAY, DECEMBER 18,

## Theaters



DEC 30 1921

# SOUSA SPOILS MANY FABLES AS TO NAME



JOHN PHILIP SOUSA

You've read, of course, the little story that makes its appearance about every so often, regarding the origination of the name of John Philip Sousa, world famous bandmaster, who, with his organization of 100 musicians, will come to the high school auditorium here the night of January 5.

If you should read the story, on occasion, forget it, for it will probably be beside the mark.

The true story arrived here today, at the same time that the concert program, to be given here, was announced.

Lieutenant-Commander Sousa ex

## SOUSA BRINGS 16 SOLOISTS WITH HIS BAND

John Philip Sousa brings 16 soloists with him when he comes to El Paso on January 11, a week from today, with his band, for two concerts at Liberty hall, matinee and night.

This is the largest number of soloists carried by any band in the world, it is said, and includes instrumentalists as well as vocalists.

This is the first visit of the Sousa musical organization here in a number of years—in fact the third in the past 20 years—and it is being looked forward to by El Pasoans as well as residents of the surrounding country.

This is the 28th year of the Sousa organization, the great march composer having resigned as leader of the United States Marine band and organized his own concert band just 28 years ago.

His soloists this year are: Miss Mary Baker, soprano; Miss Florence Hardeman, violin; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; Charles C. Thompson, bassoon; John Guerowich, saxophone; Joseph DeLuca, euphonium; William Pierce, horn; J. P. Schueler, trombone; William J. Bell, bass.

poses a certain unnamed press agent who was responsible a number of years ago for the circulation of the story.

### Blames Press Agent.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations," says Sousa. "The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O. U. S. A., therefore the name. The English version is that I am one Sam

Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This is more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tenyson's brook, it goes on forever.

### Born in Washington.

"Seriously, I was born on November 6, 1854, in G Street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's Church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

The soloists with Sousa's organization are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornet; George Carey, xylophone.

## EL PASO HERALD

### Sousa Has Notable Violinist With Him Miss Hardeman Is Called Another Powell



MISS FLORENCE HARDEMAN

IN Florence Hardeman the solo violinist of Sousa's band, to play here at Liberty hall next Wednesday matinee and night, the famous march king believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell, who also first achieved fame as soloist with Sousa's band.

Miss Hardeman is a Kentucky girl, born in the town of Hardeman of the blue grass country near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music, and graduated from that institution with high honors. Her playing attracted the attention of Charles P. Taft, brother of former president Taft, and of Julius Fleischman and other prominent Ohioans, who subscribed a fund

to send the brilliant girl to Russia, where she became a pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she justified the faith placed in her eminent townsmen. She was presented with a violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal.

Lieut.-Commander Sousa is proud of his youthful protege, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

### Concert Program.

The following program, to be given at 8:30 p. m., January 5, is subject to change, it was stated:

1. Overture, "In Spring Time"..... Goldmark  
The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.
2. Cornet solo, "Carnival of Venice"..... Arban  
John Dolan.
3. Suite, "Camera Studies"..... Sousa  
(a) "The Flashing Eyes of Andalusia"  
(b) "Drifting to Loveland"  
(c) "The Children's Ball."
4. Vocal solo, "The Wren"..... Benedict  
Miss Mary Baker.  
(Flute obligato by R. Meredith Willson.)
5. Scene Pittoresque, "The Angelus"..... Massenet  
Interval.
6. Melange, "The Fancy of the Town" (new)..... Sousa  
(A welding of tunes popular sometime during the last decade.)
7. (a) Xylophone solo, "Rondo Capriccioso"..... Mendelssohn  
George Carey.  
(b) March, "On the Campus" (new)..... Sousa
8. Violin solo, Two Movements from Concerto in F sharp minor..... Vieuxtemps  
Miss Florence Hardeman.
9. Cowboy Breakdown, "Turkey in the Straw" by Guion.....  
Encores will be selected from the following compositions of Sousa: "Keeping Step With the Union," "Comrades of the Legion," "Who's Who in Navy Blue," "U. S. Field Artillery," "Sabre and Spurs," "Bullets and Bayonets," "Semper Fidelis" and "The Stars and Stripes Forever."

## WHAT SOUSA IS TO PLAY FOR EL PASO

Programs for the matinee and night concerts of the Sousa band in El Paso at Liberty hall Wednesday were announced Tuesday.

The afternoon program, beginning at 3 o'clock, follows:  
The program for the night concert will be as follows:  
Rhapsody, "The Fourteenth"..... Liszt  
Cornet solo, "The Volunteer"..... Rogers  
John Dolan.

Suite, "Three Quotations"..... Sousa  
(a) "The King of France marched up the hill  
With twenty thousand men;  
The King of France came down the hill  
And he went up again."  
(b) "And I, too, was born in Arcadia."  
(c) "Nigger in the wood-pile."

Soprano solo, "Carmena"..... Willson  
Miss Mary Baker.  
Hymn to the Sun from "Iris"..... Mascagni  
Interval.

A mixture, "Showing Off Before Company"..... Sousa  
Euphonium solo, "Beautiful Colorado"..... Deluca

Violin solo, "Polarsie in D-B"..... Wieniawski  
Miss Florence Hardemann.  
Dala Dances of Yorkshire..... Wood

The program for the night concert will be as follows:

Overture, "In Spring Time"..... Goldmark  
The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard, bird-like passages are re-introduced, after which a final selection brings the overture to a brilliant conclusion.

Cornet solo, "Carnival of Venice"..... Arban  
John Dolan.

Suite, "Camera Studies"..... Sousa  
(a) "The Flashing Eyes of Andalusia."  
(b) "Drifting to Loveland."  
(c) "The Children's Ball."

Vocal solo, "The Wren"..... Benedict  
Miss Mary Baker.  
(Flute obligato by R. Meredith Willson)  
Scene Pittoresque, "The Angelus"..... Massenet  
Interval.

Melange, "The Fancy of the Town" (new)..... Sousa  
(A welding of tunes popular sometime during the last decade.)

(a) Xylophone solo, "Rondo Capriccioso"..... Mendelssohn  
George Carey.

(b) March, "On the Campus" (new)..... Sousa  
Violin solo, "Two Movements from Concerto in F sharp minor..... Vieuxtemps  
Miss Florence Hardemann.

Cowboy breakdown, "Turkey in the Straw"..... Transcribed by Guion  
Encores will be selected from the following compositions of John Philip Sousa: "Who's Who in Navy Blue," "Comrades of the Legion," "The Stars and Stripes Forever," "U. S. Field Artillery," "Bullets and Bayonets," "Semper Fidelis," etc.

## TOMORROW IS SOUSA DAY AND A BUSY ONE, TOO

Tomorrow is to be John Philip Sousa day in El Paso.

America's foremost band leader, composer and musician, will arrive in a special train shortly after 8:30 from Tucson, where he plays this evening. A committee of El Pasoans headed by E. C. Heid, president of the chamber of commerce; mayor Chas. Davis, C. S. Ward, president of the school board, and presidents of the various civic organizations of El Paso, including James G. McNary, of the Country club, will be at the depot to welcome Mr. Sousa.

At noon the great musician is to be guest of honor at a joint meeting of Kiwanis and Rotary clubs in Hotel Sheldon, where he will deliver an address. President R. E. Thomason, of the Kiwanis club, will preside. G. A. Martin, of Rotary, will introduce the speaker.

There will be special decorations for the luncheon, in honor of Mr. Sousa.

To Address High School.  
Mr. Sousa will be taken to the high school by Alvin Dixon, president of El Paso Rotary, to deliver an address to the students and teachers of the high school, on invitation of Dr. Frank H. H. Roberts.

There is to be a matinee concert by the Sousa band in the afternoon at three o'clock and all public schools will be dismissed in the afternoon to ample time for the students and teachers to be present.

All pupils in the county schools who wish to attend the afternoon concert will be excused on instructions from Miss Myra Winkler, county superintendent of instruction.

Mr. Sousa, following his usual custom, will play his own compositions for encores at his concerts.

The sale of seats for the concert is going splendidly.

Exactng But Amiable.  
Mr. Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, is known as the most exacting, as well as the most amiable of band leaders.

Mr. Sousa declares that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts that most of the musicians of Sousa's band now are young men and most of them are Americans.

## SOUSA, WELL, TO APPEAR IN CONCERT HERE

### Noted Bandmaster With Big Organization to Play Feb. 3.

Sousa's band, with 85 premier musicians led by the veteran "march king" himself, will be in Tampa February 3, the date having been moved up two days to enable the band to leave Sunday for Havana, where it goes on invitation of the Cuban government to play a week's engagement in the island's capital J. P. McGrath, business agent for the band, was in Tampa Friday completing arrangements to assure that Sousa will appear, and stated positively that the renowned band leader had recovered from his recent illness and would direct the organization on its tour through Florida which includes February 4 at St. Petersburg, and the second at Jacksonville, with previous dates in west Florida and dates at Miami and Daytona after the Havana engagement. The Orlando date was cancelled because of inability to make the connections with the boat here.

Sousa cancelled eight weeks of his tour because of illness, according to Mr. McGrath, and has just resumed his schedule of engagements in California. He will lead the band across the Arizona and New Mexico deserts, playing the big centers, and filling engagements in Texas, Louisiana and Mississippi en route to Florida. He will be in Pensacola January 31, Tallahassee, February 1 and Jacksonville February 2.

Egypt temple has been engaged for the band for February 3 and both matinee and night performances will be played.

# NOT NECESSARY TO BLOW A HORN TO BE A MUSICIAN, SAYS SOUSA; GREAT WELCOME TO A GREAT MAN

By G. A. MARTIN.

THERE are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first rate musicians," said Lieut.-Com. John Phillip Sousa, U. S. navy reserves, America's premiere band leader, the march king of the world.

Mr. Sousa is the guest of El Paso today, playing two concerts here at Liberty hall as leader of his own great musical organization.

**Is Inspired.**

"I have always believed, since I was a child at my mother's knee, that I have a musical inspiration. I cannot believe that I could ever have produced the number

## A Wurrud From Dinnis: "A King Of Our Kind"

WID kings, queens an' jacks in the discard, Wild royalty shot on the wing, In spite of our bein' a republic We're cheerin' today fer a king.

But never a crown is he wearin' This king of batonical swing, John Phillip Sousa's among us, Let's forte it—"Long live the king!"

—Jimquin.

of marches that bear my name—over a hundred all told—without some inspiration from a power higher than anything we can comprehend. I also believe that the same power attuned or inspired the ears of the public to hear these pieces.

"I have never written a piece of music that I did not feel the inspiration. I have never turned out but one piece that I considered in any manner mechanical. That was 'Imperial Edward,' the march I dedicated to king Edward on my second command to play before him—and that had to be finished in a hurry. For a part of it I felt an inspiration. For the rest, instead of digging down to the vein of gold, I struck a vein of ashes and used it.

"I have often been asked," he continued, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington, and was a veteran of both the Mexican and the civil wars.

**Father a Fighting Trombonist.**

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

So, the great American, composer of more marches than any man in history—and all of them popular, too—is an American, a descendant of an American soldier father. It has been said that he was an Italian, an Austrian—in fact, his nationality has at various times been attributed to many different countries, but Mr. Sousa sets at rest these stories. He was born in the United States and has always lived here, except for such times as he toured the old world with his band—and he has toured every country on the globe and has received enough medals from crowned heads to weight him down when he walks, if he wore them all at once.

**No Beard Now.**

He values his title of lieutenant commander in the United States navy above all other honors he has received. This title came to him during the world war, when he offered his services to president Wilson in any capacity and was commissioned a lieutenant commander and assigned to the training of the Great Lakes naval training station band. It was the largest musical organization in the world during the great war and its melodies did much to inspire the lads in training as sailors near Chicago.

It was during his service with these lads that the great bandmaster shaved off the whiskers that had made him famous the world over. He declared this morning that he simply felt out of place among so many smooth faced lads and decided to "cut 'em off."

"My beard was forced on me, anyhow," he said. "When I was a youngster I could not get a position as orchestra conductor when I applied for it because of my youth. I decided to grow a beard. Then I had no trouble getting jobs."

The Sousa beard became as famous and as well known as the statue of liberty or the national capitol.

It was a shock to his admirers when he shaved it off, but Mr. Sousa says he likes it better without the whiskers—and the rest of the world "should worry" if he is happy over it.

"In youth I had to grow the beard to make the world believe I was competent to lead an orchestra," he said. "Now, as I reach the riper years of life, I have shaved it off to keep company with the youthfulness of the

# KIWANIS CLUB AND ROTARY GREET SOUSA

John Phillip Sousa, "March King of the World," entertained Kiwanians and Rotarians at a joint meeting in the Sheldon Wednesday at noon with stories of his experiences all over the world.

"There is a reason for the military note of my marches," Mr. Sousa declared. "I have experienced three wars of our country, just as Brig. Gen. Robert L. Howze has and have served in all branches of the service—marines, army and navy."

Gen. Howze, who was guest of Kiwanians, said there as nothing more inspiring than the marches composed by Mr. Sousa. He referred to the playing of Sousa's selections when the American flag was raised on the Rhine.

R. E. Thomason, president of Kiwanis, and Alvin Dixon, president of Rotary, also spoke. G. A. Martin, who has known Mr. Sousa for 20 years, introduced him.

"Mr. Sousa is noted for his kindness toward others," Mr. Martin said, "for the way he helps them on in the world and in their profession, especially the musical profession, by encouragement in various ways."

Mr. Sousa, who is a splendid story teller, regaled his audience with stories of his travels in various parts of the world.

Mrs. Helen Cooper Williams sang three Mexican songs, Roberto Jarero and his sister gave two dance numbers.

Norman Walker presented, with the compliments of Kiwanis, a large Mexican sombrero to Mr. Sousa.

Porter C. Thede, speaking for the Boy Scouts' budget campaign announced that almost one-third of the budget fund was raised Wednesday morning.

**At the High School.**

At the high school at assembly in the morning, Mr. Sousa told the boys and girls that there is a big opening in the world for musicians today and encouraged them to study music. He said many of his musicians draw much more money than a congressman and "do not have to use so much language as a congressman."

He declared that 90 percent of his bandmen are now Americans, whereas 20 years ago only 5 percent were Americans.

He told the pupils a number of funny stories about his travels, too.

He was taken for a ride over the scenic drive, after his address at the high school and prior to his talk at the luncheon at Hotel Sheldon.

men directing the affairs of the world."

**A Boy at Heart.**

Fifty years a bandmaster and just now rounding out his 66th year, of healthy, happy life, Lieut. Com. Sousa is yet a boy at heart, a young man in physique and an athletic sportsman at the zenith of his superb physical attainments.

How does he do it?

If you regard his ruddy brown skin, his brightly twinkling eyes, his gracefully nervous gestures with hand and baton, his carefree laugh, his erect and wiry figure, his staunch and nimble body, you will say, "He has time cheated." And he has. But how?

An expert horseman, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies—these are the secrets of Sousa's perennial youth.

The versatility of the march king is the more astounding in that his band—for a quarter of a century admitted to be the greatest in the world and now in the zenith of perfection—takes up most of his time.

**Has No Time To Get Old.**

He has written novels and read hundreds of them; he entertains lavishly at his lovely Long Island home; he has made four tours of Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field.

**And the march king is today as spry, as energetic, as enthusiastic and as strong as most men of 35 or less.**

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. Sousa is a national institution in the United States, and no man, through 30 years of unceasing effort, has done more to provide the people with entertainment that leaves none but pleasant memories. He is a young man still at 66.

**Personal Magnetism.**

His personal magnetism has been commented on as one of the remarkable assets of this remarkable man. He is said to exercise what might be termed a hypnotic influence over the men of the band, as well as his audiences.

"I distinctly recall one occasion when the band was to play a selection from 'Faust,'" says one of his players. "By mistake, the librarian did not give me my second cornet part."

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught him. I was like one hypnotized, and to my astonishment I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

**Gets Cordial Reception.**

Mr. Sousa was given a cordial reception on arrival at the union station this morning shortly before 9 o'clock.

He found E. C. Held, president of the chamber of commerce, and the

presidents of many civic organizations in El Paso at the depot to greet him.

Others present were W. K. Ramsey, president of the Real Estate board; Robert Mullin, president of the Salesmanship club; A. R. Milligan, president of the Adclub, and C. A. Wise, who is looking after arrangements for the concerts of the band.

He was met at Straus, west of El Paso, by Alvin Dixon, president of El Paso Rotary; W. C. McCormick, and the writer, who took the 7 o'clock train out of El Paso and boarded Mr. Sousa's train to ride in with him.

Mr. Sousa, after driving to his hotel, was taken to the high school at 10 o'clock to deliver a short talk to the students and teachers, and at noon he was the guest at a joint meeting of El Paso Rotary and Kiwanis in the Sheldon.

# Sousa Began Great Musical Career When Boy in Teens

## Well Known Director and Composer Recounts Varied Experiences — Owes His Career to His Mother.

By MARY CARTER.

JOHN PHILLIP SOUSA leaned back in his chair in the reception room of his suite in the St. Anthony Hotel and there was a mist in his eyes and his voice was vibrant with a reverent tone as he told of the beginning of his career as a musician and composer.

"I was only 11 years old when I made my first appearance playing the violin," he said. "My mother seemed to feel that I was to be a composer—her sympathy and concern in my future were so marked, that even at that immature age she saw in me the possibility of the composer. She was such a devout woman and taught me her religion, which is my religion that has followed me all through the years. She begged of me to remember her teachings—to revere the Sabbath, and never to work on that day, calling attention to the fact that on this day the Lord rested. And I have never written a single note on Sunday during my long experience as a composer," Sousa said, as his gaze shifted to the beautiful park in view and his very attitude bespoke the influence of a mother's creed which is the divine accompaniment of his life.

"I feel that it is to a power above that I owe my success—we can do nothing without recognizing this Supreme influence," the deeply religious Sousa said.

Someone asked "Who influenced you to compose 'Stars and Stripes Forever'?" and before the question was hardly asked, Sousa replied, "God—and I say this in all reverence." I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896—just celebrated its 25th anniversary. When I was in El Paso this week and the guest at a luncheon I was very gratified at the tribute paid it by Gen. Robert L. Howze, who said that he had marched to its rhythm during three wars. I thought it was a beautiful thing to say." Sousa, who is so human and unpretentious as are the truly great, said and everyone present knew that Gen. Howze said a great deal more in praise of this thrilling, loved American march than the composer quoted.

Changing to a brighter mood Sousa expressed an opinion on the sincerity of purpose in any line of endeavor. He told the writer of a time he was interviewed by five reporters at the same time and how different were the five stories that appeared in their respective papers.

"One reporter wrote about my vocabulary. Another talked about his personal opinion of me and music. Another one wrote a story very foreign to anything that transpired," Sousa said with the friendliest sort of a smile.

Then he told of an interview in France. The reporter asked him a very leading question, concerning the merit of Sousa's Band as compared to the Guard Republicain. "Being born in Washington—the city of diplomacy—I tried to give an answer that would not offend. I told the reporter of how warmly the organization had been received in America and that if it were to return there would still be a warmer and more enthusiastic reception. Imagine my surprise when I read the interview in glaring type: 'Sousa waves frantic hands to the French heavens and declares: "We are superior to Guard Republicain" when asked for opinion.' That was most unfortunate, you see."

"Another fare experienced I had with interviews was in France. James Gordon Bennett, publisher of the New York Herald and the Paris Herald asked me to write an opinion of French music. He sent his private secretary over to me and we attended nine concerts. Out of that number only one program carried anything, and that but one number, but French compositions. In my interview I brought out this point. This is the headline for this interview: 'Subsidy Is the Death of Art—Sousa.' I was so bombarded with letters and criticism I was forced to retaliate. You Americans should come to Europe to study and not to advise," was one of the criticisms. In retaliation I reminded the writer that Europe had given



JOHN PHILLIP SOUSA.

the tallow candle; America had returned the electric light. Europe had offered the sickle and America had returned the international harvester."

Sousa is very versatile. He is a writer of much ability, having published many books. He has another accomplishment. He is rated as the best amateur trap shooter in America and has won many tournaments. Mrs. A. Taepferwein, who has known Sousa for many years, says he is a perfect wonder and she ought to know. She was present during the interview and told of an autographed book Sousa sent her. It is one of his own and is "Pipe Town Sandy." She also told of many shooting tournaments John Phillip Sousa attended during her career as a professional.

The first thought one has of Sousa is "How very big and kind he is." He lives in Long Island, New York, and has a wife and two daughters. He is America's greatest composer and musician.

## FRESNO, CALIFORNIA

## SOUSA TO TALK ON U. S. MUSIC BEFORE AD MEN

March King Will Address Civic Club December 30; Two Concerts Planned

John Phillip Sousa, who comes here for two concerts December 30, will be a guest of the Fresno Advertising Club at its regular noon luncheon that day. He will deliver an address on "Music in America."

A C. Joy, one of the directors of the club, had previously written Frank Healy of San Francisco, under whose auspices Sousa's band was brought to Fresno, asking that he invite the noted bandmaster to speak before the club.

If the plans of the club do not go amiss, Sousa will be accorded a royal welcome to Fresno. It is planned that prominent men of the city and also some of the city officials will be invited to participate in the welcome.

"Sousa," said Joy yesterday, "is one of the biggest international characters in America today, and has carried the name of the United States all over the globe. He is 'big timber' and Fresno should feel honored that he is coming here."

An inkling of the nature of Sousa's subject before the ad club was given recently in a statement issued by him in which he declared that the American musician of today is the most versatile, the most adaptable and most thorough of all artists.

Sousa has directed bands composed of the foremost musicians of the world but he considers this year's assemblage of artists the finest aggregation he has yet commanded. Most of the musicians in his band this year are young men and most of them are Americans.

Sousa will be remembered by all Americans for his work during the world war. He was given a rank of lieutenant commander in the United States navy and gained international prominence through his direction of the largest band ever organized, it consisting of about 200 pieces. This band, whose headquarters was at the Grand Central Station in New York

## SOUSA WILL PRESENT CHILDREN'S MATINEE



Sousa, known throughout the world as the "March King," has arranged a special program for the school children of Sacramento which his band of 86 pieces will render on the occasion of the 25th anniversary of his visit to the Capital City Friday, December 23.

The noted bandmaster always has found deep inspiration in playing for the kiddies, and when his manager came here early this month to arrange for the big organization to play in the State Armory, the first inquiry was about the children, and if they would appreciate a matinee "all their own."

One of the concert numbers for the children at the matinee will be "Showing Off Before Company," a mixture which serves to identify all the various instruments and effects used by Sousa in his great band.

Sousa's newest march, "Keeping Step With the Union," also will be heard for the first time in Sacramento.

In addition to the band numbers there will be selections by Miss Mary Baker, famous soprano; Miss Florence Hardemann, violinist, and Joseph Deluca, who will play the euphonium.

At night the band again will play an entirely different program.

# SOUSA, FAMOUS MARCH KING, IS GUEST OF CITY

Peerless Composer and Conductor in Concert Here With Noted Musicians.

## GIVES MOTHER CREDIT

Inspiration for "Stars and Stripes Forever" Came While in Mid-ocean.

Lieutenant Commander John Phillip Sousa, greatest band conductor and march composer of the century, became the guest of San Antonio Friday morning.

Though there were no flag-lined streets or arches designed for his entrance, Friday night at Beethoven hall will witness an ovation which a public can give only to John Phillip Sousa himself. For when the famed march king lifts his baton Friday night, 80 musicians, representing the paramount of instrumental talent, will "sound off" into strains as Sousa's band alone is capable.

"The Stars and Stripes Forever," "Semper Fidelis," "Washington Post," and other numbers which made America truly musical, and also taught millions of its sons the proper cadence for military march, will be heard when the concert opens.

**Art Must Not Be Subsidized.**  
But the quickened step of militarism will not pervade throughout the program, for John Phillip Sousa does not believe in the subsidy of music. "America first, last and always," is his motto, "but let music of the nations have a look-in, at least, on your program."  
"In fact, subsidy is the death of art," the conductor said. "No sensible conductor will fill his program with native numbers alone. Music is a universal tongue, spoken by all the world and no nation must corner it to its narrow self. Audiences demand what the foreigners have to offer, and we give it."

The commander-composer-conductor, the three "C's" which constitute Sousa's chevrons, spoke thusly when interrupted Friday morning in his room at the St. Anthony. Instead of the baton wielder with serious, though graceful poise of leadership, it was a rather late riser who received company not so long before noon. But the lieutenant-commander dealt in incidents and reminiscences to his small audience while attired in a blue silk lounging jacket, his room and bed topsy turvy, but that was why he felt at home. He liked the informality.

He first had occasion to declare to the French press, Mr. Sousa said, his belief that subsidy was the death of art, and so, music. Reference to yellow journalism brought the statement out, and on speaking of this type of alleged American newspaper, the distinguished visitor declared the United States had plenty of competition in certain of the French press.

**Hard Time Explaining.**  
"I had just arrived in Paris," he said, "when a representative of a Paris daily called on me. He immediately cornered me on the subject of music and lost no time in asking me directly how I thought my band compared with the 'Garde Republique,' famous French band. Having lived in the city of diplomacy, Washington, I was not prone to say anything which would not reflect credit of the 'Garde Republique' and at the same time do injury to my own organization."

"Consequently, I found the happy medium and remarked, and sincerely so, that the 'Garde Republique' had toured America and was held highly in the opinions of Americans. I said nothing more, wishing to create no false impressions or ill-feeling on any side. But witness the morning paper for yellow journalism. It read: 'M. Sousa, on being asked how he thought his American band compared with the 'Garde Republique' raised his arms to the French heavens and exclaimed: 'My band is far superior.'"

"It then became very embarrassing, for it so happened that at noon I attended luncheon with the conductor of 'Garde Republique' but after much explanation, I exonerated myself."

Again, the commander visited Paris, and after attending the concert of a famous body of musicians, commented that subsidy was the death of art; that the orchestra he had just heard confined its wonderful talent to native numbers alone. The next morning, he was liberally quoted in the press, with the accompanying attack that Americans should come to Paris to learn and not attack French music or art. In defense of himself, Mr. Sousa wrote back: "Americans do not wish to attack your art. Indeed we are grateful. You Europeans gave us the candle; we returned you the electric light. You gave

us the candle; we gave you back the international harvester." That ended the controversy.

Then the man to whose music ten million American doughboys have trod over French cobblestones or American plazas, was asked an unusual question. "What inspired you to write the 'Stars and Stripes Forever?'" was the query.

**Gives Credit to His Mother.**  
And with sincere and unhesitant answer, Mr. Sousa replied: "God. I could have been nothing else but God. Shortly before Christmas of 1896, I boarded a steamer from England, coming home. We were nine days on the voyage. Suddenly there came through my brain the music of 'The Stars and Stripes Forever,' and I paced the deck like a madman, my brain afire with it. I landed in the United States and now the manuscript of this march dates back to Christmas, 1896."

Sousa played the violin at 11. He gives all the credit to God and his mother. "She always told me never to work or play on Sunday; but to rest," the great leader, whose hair is now gray, said, "and I have always tried to carry those ideals through life. I never compose on Sunday, though thoughts will, despite all, come into my mind."

**Talent Not Inherited.**  
John Phillip Sousa is a "crack shot" with a gun, too. His left arm has been injured for several months, but it was not years ago when the defenseless clay pigeon had no chance of retaining his composure or life when the musician was going through the manual of arms at a shooting club.

Mrs. Ad Toepperwein, San Antonian, was a guest of Mr. Sousa during the morning. "Great pals, we are," the conductor said, "used to shoot together all the time. Want to shoot here, but," and he held his left arm. "Guess I won't get to."

The band goes next to Houston and will tour the East, having already made the western half of the country.

*Al Paso Herald Jan 14*

## Sousa, a National Inspiration.

John Phillip Sousa brings his band here today.

But he brings more than a musical organization which is perhaps the greatest band in the country. He brings himself—and John Phillip Sousa is a national inspiration.

Sousa began with bands, many, many years ago. The Spanish war was fought to the tune of Sousa's marches.

When the world war started John Phillip Sousa shaved off his whiskers and stepped in. He went to the Great Lakes naval training station and got together a bunch of fellows who knew more or less about music.

And he turned out a band. What a band it was! How it did blare out the martial music! Sousa's music sent many a hesitant soldier away with the pride of country surging in his breast. Yes, Sousa had quite a part in the big war.

Years ago there was a freshman-sophomore baseball game at a great university. Directly behind the batter sat the junior class, the hereditary enemies of the sophomores, decked out with enormous, bewildering hats of glaring orange and black which dazzled the eye. When the freshman pitcher worked, the juniors sat motionless. But when the sophomore pitcher stepped into the box, they weaved back and forth in alternate rows. Imagine pitching to a plate with that kind of a background!

That wasn't the worst of it. When the pitcher wound up, hundreds of husky lungs bellowed forth the strains of the Bride-Elect march. But the boy never wavered, even if they dazed his eyes and filled his ears with his dad's marches. He won the game. He was Sousa's son.

Now John Phillip Sousa is a grandfather. We don't know any famous actions of his grandbaby or we'd relate them. Our guess is that Grandfather Sousa knows a lot of them.

What we are getting at is this: Back east they are reviving old successes. "The Merry Widow," "The Chocolate Soldier," Faversham's 16-year-old "Squawman." Even in Hammerstein's opera house, Uncle Tom's Cabin, with Jack Johnson among the field hands, is delighting large audiences.

Here's a chance for us to have and here's what we demand—a revival of the Sousa of old. He is the only man who can give it to us. Lieutenant Commander Sousa presents with his band an amazing galaxy of highly accomplished musicians, he has programmed offerings which make musical ears, more highly attuned than ours, itch in delighted expectancy.

What we want is Sousa, "The March King," the music they played when Dewey won, when Santiago was fought. We would like to have them all. "El Capitan," "Manhattan Beach," "The Stars and Stripes," "Washington Post," "The Bride-Elect" and the others. Perhaps they will at least be put on as encores.

We might incidentally remark that Lieutenant Commander Sousa is one of the best trap-shooters in America.

[Note to Mr. Sousa: We are willing to go to almost any length to persuade you. That paragraph about Princeton '04, should get us the Bride-Elect, anyway, and the trap shooting item, El Capitan.]

# John Philip Sousa In El Paso



—Photo by Jack McFarland.

PHOTOGRAPH of John Phillip Sousa, posed for El Paso Rotary club on the sidewalk in front of Hotel Paso del Norte, on Wednesday afternoon. In the center is the great march composer and his secretary, Mr. Schneider. On the left is Alves Dixon, president of El Paso Rotary. On the right is G. A. Martin, a past president of Rotary.

Besides carrying a secretary and a manager, Mr. Sousa is now carrying an osteopath with him, to treat his left arm daily. The arm was injured 18 weeks ago when he was thrown from his horse and almost killed.

## SOUSA'S TOUR IS PROVING HUGE SUCCESS

Noted Band Leader to Appear in Houston January 14 With Eighty-Five-Piece Band.

Lieutenant Commander John Phillip Sousa and his band of 85 musicians, the largest ever assembled under his baton, are swinging South on the most triumphant tour of Sousa's long and successful career, according to notices received in Houston from his managers in the cities where his band has been heard this season. Mrs. Edna W. Saunders, Sousa's Houston manager, has received the most glowing reports of his popularity and enthusiastic reception.

Among the soloists with Sousa's band this season are Miss Marjorie Moody, soprano, who achieved great success with the Boston Opera Company, and has been received with great applause in recent tours with Sousa through the New England and Middle states; John Dolan, concert virtuoso; Ellis McDiarmid, flute soloist; George J. Carey, who has achieved more fame with his remarkable instrument than any other man in America, xylophone soloist, and Miss Winifred Bambrick, harp soloist.

Carey's xylophone, said to be the largest ever made, was delivered to him by special order before beginning the present tour. It has long been Carey's ambition to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is 12 feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with only one instrument.

This curious innovation in band concerts is being placed on the stage at Sousa concerts this season, and a feature of the programs is the "symphonic xylophone" number with eight players led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of more than \$5000.

By special arrangement with Sousa himself, school children will be admitted to the matinee concert at a price much lower than usually asked for a Sousa matinee. In Denver 14,000 children heard Mr. Sousa and his band by a similar arrangement and, although Sousa plays the same programs for children as for

# SOUSA TELLS OF HIS FAVORITE SELECTION

You must have wondered what it was that made you throw your shoulders back and that set your feet to tapping when you heard the stirring march, "The Stars and Stripes Forever."

On the other hand, perhaps you never gave much thought to the matter, but simply enjoyed the crashing melody, and let it go at that.

Now, however, comes John Phillip Sousa, world-famous bandmaster, and says that of all the more than fifty marches that he has composed for his own players, he likes "The Stars and Stripes Forever" the best.

## Gives His Reasons

His reason may interest you. "It is richest in melody and the best in orchestration," he said. "I have other favorites, too, and I feel that Comrades of the Legion, which I wrote only recently and dedicated to the American Legion; is worthy of a place but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

Probably second choice of all the Sousa marches is Semper Fidelis, one of his earlier compositions, based on an old bugle call of the United States army. Equally familiar are Washington Post, El Capitan, Jack Tar, Thunderer and Hands Across the Seas. On his present tour Lieutenant Commander Sousa will include in his already vast repertoire his latest compositions Keeping Step With the Union, On the Campus, Camara Studies, Who's Who in Navy Blue, The Last Crusade, Sabre and Spurs, U. S. Field Artillery, Bullets and Bayonets, Solid Men to the Front and Anchor and Star.

## Sousa's Early Days

When Offenbach visited this country in the centennial year of the United States, the young John Phillip, son of Antonio and Elizabeth Trinkhaus Sousa, just then a man of two-and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orpheus aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's band and directed its first performance September 26, 1892.

In the modern form of talking machine records alone sales of the "canned" versions of his quickstep airs have exceeded 6,000,000. But one it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands of Great Britain and France, as well as by the most humble of American village bands.

Hundreds of Santa Anans are looking forward eagerly to the concert that Sousa and his organization of 100, including soloists, are to give at the high school auditorium here at 8:30 o'clock next Thursday night.

## Great Leader Arrives With His Band Sousa Talks of Styles and Riding



JOHN PHILIP SOUSA.

Drawn from a photograph for The Chronicle by R. L. Mayeur of Houston.

One of the most famous aggregations of musicians in the world arrived in Houston Saturday morning when Lieutenant Commander John Philip Sousa and his band of 85 musicians alighted from the train and went to the Rice Hotel, where they will make their "home" until they go on to Galveston for concerts there Sunday afternoon and Sunday night.

When the box office opened at the City Auditorium this morning many of Sousa's admirers were already on hand and the sale continued briskly all morning.

At Mrs. Saunders' request, Sousa granted special matinee rates to school children and the entire parquette has been reserved for them. Good seats are left in all parts of the house, for both adults and children.

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### A Question of Bank Balances.

Seated at his desk in his room at the Rice Hotel, Lieutenant-Commander Sousa rose to greet his interviewer with the same old Sousa smile, eyes twinkling kindly and humorously and mouth turned up at the corners as if always ready to laugh at the amusing things of life.

"You are busy, I fear?" he was asked.

"Just busy writing some checks. You know its a worrisome business—you've got to be sure when you write a check for \$4.75 that you've got that much in your balance and it keeps me figuring."

"But you don't have to worry about bank balances, surely."

"Well, we've heard a good deal of talk about hard times lately but it hasn't affected us. We've had the same old Sousa crowds and our tour has been another evidence of the love and kindness of our friends. It was almost worth having that terrible fall from my horse just to find out how many good friends I had. For two weeks it was pretty serious but when I became convalescent and could receive in person the messages of sympathy and concern it became a most heart-warming experience, in spite of what I suffered."

### Short Skirts Discussed.

"As I say, hard times have not affected us. And I notice," he added smiling mischievously, "it has not affected the dress of women. They still appear just as smartly gowned, just as handsome, as always. I like the present freedom in women's dress. The old unsanitary long full skirt that swept the ground was not beautiful, and it was not graceful."

"Then you approve of the short skirt and the other modern fads?"

"Well, I think a skirt should be that reminds me of Henry Van Dyke's description of a good speech. Long enough to cover the subject and short enough to be interesting. I heard Van Dyke spring that at a banquet but the photographers and after-dinner speakers are trying to steal it from him. He said it first, though."

"Van Dyke is a mighty good friend of mine; my son was at Princeton when he was a professor there. He is a fine man, a great poet."

"I don't think, however, that the length of a skirt has anything to do with the morals of the wearer. A young girl may be carried away by desire to be stylish and

des. I have seen my wife manage horses that few men could manage, and she rode side saddle. One of my daughters is really a remarkable horsewoman and she always rides side saddle."

"Once when I was staying in Northampton, England, I sent my colored boy out to find a saddle horse and riding companion for me, the riding companion to be a guide to the scenic and historic beauty spots of the place and to take care of me in case of accident. He returned with the report that the head of the local riding academy was a woman and that she requested the pleasure of acting as my riding companion. We became very well acquainted and when I commented on her riding side saddle she replied that she could ride both ways but that on the hunting field she always rode side saddle because it was safer."

"I remember quite well when they started this cross saddle riding for women. The Western women had to ride that way because they had only men's saddles out there in those days. Gradually the women of the North took up the custom and at first the riding academies went off into tirades against the practice. Suddenly they all had a change of heart and I finally discovered the reason. A woman's saddle cost at that time from \$110 up. A man's saddle cost \$35 or \$40. They soon figured the difference in expense and for economy's sake decided overnight that cross saddle riding for women was all right."

"Your friends down here were much concerned about you when we heard you had fallen from your horse," he was told.

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### Horse Hardly to Blame.

"The horse was hardly to blame," Mr. Sousa replied. "I had been warned against him because of his sullen disposition, but that was caused by a cataract growing over his right eye. He had taken to eating dirt and mud, too, and was probably suffering from some organic trouble. No man ought to ride a sick horse. When I took him out that morning he was in particularly bad humor. We came to a rocky path where he should have walked and when I tried to pull him into a walk he went faster instead. Faster and faster he went until finally he came down, falling to the right and throwing me to the left. It was a merciful fall, in that I cleared the horse, but I was terribly bruised and my nerves were smashed for days."

"The critics have been fine, though. They call me the snappiest one-armed conductor in captivity. I am now recovering the use of my other arm, though, and you know I was always a quiet conductor. On my first German tour the critics said I did not direct, that I suggested to the audience and to the band and conducted by suggestion. That was a good criticism. Sometimes, especially for solo accompaniments, I have my band so well drilled that they play without a conductor. Each man is, in his way, conductor. Sometimes people hearing the band for the first time have wondered why I dropped my arms to my side and just stood there. My men were drilled; each was expert, the music was before him. Each man knew

what that

## SOUSA AGAIN CONQUERS DENVER WITH HIS WONDERFUL BAND AND SILVER-TONED SINGERS

Huge Audience Crowds Auditorium and Applauds Characteristic Offering—Another Concert Sunday Afternoon, With Change of Program.

(By ALBERT W. STONE.)

John Philip Sousa came to Denver Saturday night.

That meant the big, wonderful Sousa band; the inimitable brand of Sousa music; the Sousa marches that have won for him the title "March King;" the exquisite Sousa solo compositions, rendered by singers with exquisite voices and instrumentalists with exquisite powers of tone and technique; a huge audience that jammed every available inch of space in the municipal Auditorium, applauded until its hands were sore and sprang to its collective feet when the historical "Stars and Stripes Forever" flamed forth under the baton of the genius who gave it birth thirty years ago.

It was a characteristic Sousa concert, evenly balanced and plentifully mixed with the kind of harmony sure to appeal to all classes of music lovers. Sousa was generous with his encores, as always; when the stirring strains of "El Capitan" rose from the hundred or more instruments on the stage there was a tremendous ovation. "Biddy," "Keeping Step With the Union," "Semper Fidelis" and "U. S. Field Artillery" were among other old and new favorites rendered.

### CORNET SOLO WORK PROVES FEATURE.

Perhaps the outstanding feature of the concert was the cornet solo work of John Dolan.

Mr. Dolan is without doubt one of the world's greatest cornet artists. His triple-tonguing was a revelation of what can be done with that instrument. Extraordinary tonal brilliancy characterized his "Carnival of Venice" and his obligato to "The Lost Chord" was a thing of exquisite harmony. Clarence Reynolds, Denver's municipal organist, played an accompaniment on the great organ.

Miss Mary Baker, soprano, scored heavily in "The Wren," by Benedict, to which a flute obligato was played by R. Meredith Willson. She encoored with "The American Girl," a Sousa composition, and "Carry Me Back to Ol' Virginny." Miss Baker's voice filled the great auditorium with ease and revealed unusual purity of tone.

### XYLOPHONE ARTIST ALSO PLEASES.

George Carey, xylophone artist, played Mendelssohn's "Rondo Capriccioso" and Sousa's "On the Campus" with such finished artistry that the audience insisted upon encore after encore. Miss Florence Hardemann's rendition of "Two Movements from Concerto in F Sharp Minor" and several encores stamped her as one of the greatest violinists that has ever visited Denver.

The Goldmark overture, "In Spring Time," opened the program and brought out the full strength of the band. "The Angelus" was played with peculiar finesse, especially in the quieter passages. "The Fancy of the Town," a Sousa melange featuring

popular favorites of the last ten years or so, took the audience by storm. A cowboy breakdown, "Turkey in the Straw," wound up the menu for the evening.

Sousa and his band brought out a jammed house. Another concert will be given at 2 o'clock Sunday afternoon, with a complete change of program.

It will be well worth hearing, of course. The engagement is one of the best of the Oberfelder series.

## JACKIE COOGAN AS BAND LEADER.



From Keystone View Co.  
John Philip Sousa, famous orchestra leader, told Jackie just how it should be done and even permitted him to wave his baton at his one hundred men.

## March King Plans Six Concerts Here

JOHN PHILIP SOUSA and his famous band will give six concerts in the Civic Auditorium on afternoons and the evenings of December 25, 26 and 27, under the local management of Frank W. Healy. So popular is the march king that the mere announcement of his coming is enough in any American city to arouse the interest of thousands. In the organization this year are eighty-five instrumentalists and three women soloists.

Six different programs will be presented and Sousa has forwarded the following as representative of the series:

Overture, "In Spring Time".....Goldmark  
Cornet solo, "Carnival of Venice".....Arban  
John Dolan  
Solo, "Camera Studies".....Sousa  
"The Flashing Eyes of Amalasia"  
"Drifting to Love"  
"The Children's Ball"  
Vocal solo, "The Wren".....Benedict  
The Mary Baker  
Flute obbligato by R. Meredith Willson  
"Angus" from "Scenes Pictoriques"  
Melange, "The Fancy of the Town" (Sousa)  
(A selection of some of the best of the best)

### Sousa's Famous Band

John Philip Sousa is coming with his famous band to present a series of six concerts in the Exposition Auditorium, commencing with a matinee Christmas Day.

For more than a generation, as far back as 1885, Sousa's reputation as a conductor and composer has been universal. He has written ten operas, scores of orchestral suites, songs and miscellaneous pieces, but his greatest fame and his most enduring service both to the cause of music and to the cause of patriotism, are comprised in the list of marches which he has projected at frequent intervals during the past thirty-six years. No martial movement is so inconsequential as not to have been stirred and electrified by "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter," "The Liberty Bell" or some other of the unforgettable marches by Sousa.

During his service in the navy during the late war Sousa wrote and dedicated to his country's cause a group of new military marches that have already attained world-wide popularity.

Sousa is bringing with him to San Francisco a band of eighty-five men and about a score of soloists, in-

# ADMIRING CROWDS GREET AMERICA'S MARCH KING UPON HIS ARRIVAL IN SAN DIEGO

## JOHN PHILIP SOUSA IS GIVEN OVATION AT UNION STATION

Met by Officers of Marine Corps and Band; Engagement at Spreckels.

John Philip Sousa, America's march king, organizer and for many years leader of the famous marine band at Washington, D. C., received one of the finest tributes ever accorded him when he was met at the Union station at 1:30 o'clock yesterday afternoon by officials of the second advance marine base force and the band of the Fifth marine brigade. The station was jammed with spectators.

Col. E. McE. Huey, chief of staff to Brig. Gen. Joseph H. Pendleton, extended the greetings of the marine corps to Sousa as the famous composer stepped off the train. With Col. Huey were Jack Dodge and Ralph Hayward of the Spreckels theatre.

As Sousa and Col. Huey made their way through the crowds to where the Fifth brigade band was stationed, the march king was the recipient of wave after wave of applause. The band then began playing the stirring march "Stars and Stripes Forever," and when the last note had died away Sousa turned to Col. Huey and thanked him for the courteous reception.

### GREETING YOUNGSTER

At this juncture 4-year-old "Billy" Dearborn, 2322 E. street, dashed from his mother's side and rushing up to Col. Huey extended his hand for a hearty handshake. Col. Huey introduced the youngster to Sousa who cordially greeted his young admirer.

Sousa then entered Col. Huey's automobile and escorted by the Fifth brigade band and the members of his own musical organization, was driven to the U. S. Grant hotel.

That Sousa is still a popular idol in American musical circles is attested by the box office receipts at the various theatres during his present concert tour. Between Nov. 20 and Dec. 17 last, music lovers paid a total of \$120,000 to hear Sousa's crack band. For two performances at Denver the box office receipts totaled \$10,000, and for the same number of concerts at Portland, \$8100.

### LIEUTENANT COMMANDER

When the World war started Sousa was made a lieutenant commander of the United States naval reserve, and assumed command of the training of handsmen for the naval reserve.

Service folk made up a great part of the audience at the Spreckels theatre last night who came to pay tribute to Sousa. It is expected that packed houses will greet the famous bandmaster and his 53-piece band at the performances this afternoon and evening.

### SOUSA'S BAND

The Christmas spirit will be reflected in the engagement here of Lieutenant Commander John Philip Sousa and his band at the Auditorium Arena, afternoon and evening of December 24.

The fact that his concert will be on Christmas Eve has been taken into consideration by Sousa in arranging his program. Many numbers with Yuletide significance have been selected for this concert.

In addition to many of his own compositions which have gained wide recognition for their excellence, Sousa has arranged for the playing of "Hark! The Herald Angels Sing," "Semper Fidelis," "Ring of Wild Bells" and others.

"The Stars and Stripes Forever," perhaps the most loved of Sousa's compositions, will occupy a pinnacle of prominence in the Christmas Eve concert. The concert here will mark the twenty-fourth birthday of the march king of the famous march.

School children and teachers have been granted a special price in the afternoon concert at 28 cents for regular school children and 55 cents for teachers and High school students. These tickets may be purchased in neighborhood stores or at the box office.

Band boys have been granted a special concession as well. A special concession has been granted to the band boys.

Some pictures made by The Union's staff photographer yesterday when John Philip Sousa, the famous march king, arrived in San Diego at the head of his great band. Above, at left: Lieut Comdr. Sousa; right: Crowd at the Union station to greet him. Center: Col. E. McE. Huey, chief of staff to Brig. Gen. Joseph H. Pendleton, extending a welcome to John Philip Sousa at the Union station yesterday afternoon. Below: Four-year-old "Billy" Dearborn, who could not hold back his enthusiasm either for the marine corps or for America's famous march king, and who exhibited his enthusiasm by rushing out and shaking hands with Sousa and Col. Huey.



## SOUSA'S FAMOUS MARCHES ROUND OUT HIS PROGRAM

Characteristic Numbers Given By Great Band at Spreckels Theatre.

By DAISY KESSLER BIERMANN

A characteristic Sousa program that filled every minute from 8:30 to nearly 11 o'clock was enjoyed last night at the Spreckels theatre by an audience that practically filled the theatre. The veteran concert band conductor, who is rounding out a quarter-century of concert giving, was last night, at the age of 68, as full as ever of the fire and enthusiasm of his art.

Sousa's famous marches have accumulated in number as the years have passed, and last night many of them were given as encores, from the old favorites which will never cease to stir the blood with their martial swing and vigor, such as "The Stars and Stripes Forever," and "El Capitan," to the latest of the great march master's compositions, "Keeping Step With the Union," which is dedicated to Mrs. Warren G. Harding. In each is introduced some picturesque musical element that vividly colors the march with the meaning of its title. The "U. S. Field Artillery," was colored with the real firing of a miniature cannonading of blank cartridges, and "Sabre and Spurs" was accompanied by the simulated clatter of horses' hoofs, and the jingling of accoutrements. Sousa was generous with his encore numbers, all of them these reusing marches.

The composer was represented on the program numbers with two other compositions, one the suite, "Three Quotations," also carrying the picture quality and strong rhythm delighted in by Sousa. The final movement was a striking tone picture of a levee dance, with the shuffling feet of the negro dancers, and the approach of the river steamboats an accompaniment to the plantation folk melody of the theme.

Opening the second part of the program was a unique musical melody, which Sousa calls, "Showing Off Before Company." Its progress was followed with keen interest by the audience, as it was really a symposium of the various instruments of the band.



## Sousa Will Give Special Concert For Children

The following announcement of the music department of the Federation of Women's clubs is self explanatory.

Children and their elders may learn much about the instruments that make up a band, their place in the cosmogony of music and their office as producers of melody by attending the concert Tuesday afternoon, Dec. 27.

### The announcement follows:

Sousa is coming! On Tuesday afternoon, Dec. 27, at 3 o'clock, at the Civic auditorium, Sousa and his band will give a special concert for young people. In addition to a fine program, there will be a brief talk by Mr. Clarence Russell, formerly Supt. of schools in Pittsfield, Mass., in which he will explain the various instruments, their scope and value, and particular relationship to the harmony and general tonal effects. Each instrument and group of instruments will perform a "stunt" illustrating this talk. This is a great novelty and is interesting to adults as well as to the young people.

Through the courtesy of the board of education, the department of music of the San Francisco Federation of Women's clubs, has been able to secure for teachers and pupils a rate of 25c, plus 3c war tax, totalling 28c, for any seat in the house.

The board of education authorizes the sale of these tickets in the schools outside of school hours by teachers volunteering to do so.

Please send returns to Miss Estelle Carpenter, addressing her at the Moulton school until Dec. 16, after which they may be sent care of Frank W. Healy, 28 O'Farrell-st., San Francisco.

After the close of school, tickets may be obtained at the Sousa box office, Sherman, Clay & Co., corner Sutter and Kearny-st., or at the auditorium on the day of the concert.

The City Federation respectfully bespeaks the same courtesy and attention of teachers and parents so freely given during previous series of concerts.—Mrs. M. E. Blanchard, Chairman Music Dept. San Francisco and County Federation of Women's Clubs.

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Miss Winifred Bambrick, harp soloist, with Sousa's Band.

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This young woman is Winifred Bambrick, who is now with Sousa and his band of almost 100 first class musicians who will appear in Shreveport January 25 on their triumphal tour of the country, and will give the people of Shreveport an opportunity to judge for themselves of her dexterity. No intricacy of the composers art is too much for her wonderful wrists.

She knows her classics as few living harpists know them, but she is also a progressive, very much able artist of today. She renders with equal facility the works of Debussy, Ravel, DuNois, Kastner, Schuetze, and others. And she is young and comely, with a magnetic personality and a poise and confidence that go far to win and hold her audience.

## SOUSA'S BAND BOOKED FOR THIS CITY ON TUESDAY, JANUARY 31



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Sousa's band has not only broken the time and distance record organizations of this kind, but in the popular progression has and are unparalleled in the history of bands. In organized longevity, in the number of concerts played, in the numerical size of its aggregate audience, in the extent and scope of its repertoire, in the quantity and quality of the new compositions which Sousa's band has introduced and brought to enduring success and in the number of miles travelled by land and sea—always under the personal direction and leadership of John Philip Sousa—this remarkable organization now stands without a peer or rival.

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## SOUSA AND HIS 100 HERE CHRISTMAS

John Philip Sousa and his band come to the Auditorium on the afternoon of Christmas Day, then to begin a series of six concerts.

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No man in the world of music has so extensively advertised a personality as Lieutenant-Commander John Philip Sousa. He and his music have become famous in every part of the globe and Sousa long ago became an American institution. He is known as the greatest band man in history. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which, would never be heard in many localities if the celebrated leader and his men did not make it possible.

his men are naturally and becomingly proud of this twenty-ninth year of their united and successful activities, and in a manner of speaking, every concert they have given during this, their most successful year, is in itself a musical birthday party which will eventuate at the hippodrome on Oct. 2nd.

Sousa's band comes to the new high school auditorium Tuesday, Jan. 31st. Tickets on sale at Pensacola Stationery Co., Jan. 27th.

## RICHMOND RECORD

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In a recent interview Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these musicians have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz. most of the musicians of Sousa's band now are young men, and most of them are Americans.

Additional impetus is added to the organized excellence of this band by reason of the ambition which characterizes both the individual components and the unified personnel. No wonder that Sousa looks upon his band as a masterpiece of organization.

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Sousa astride his blue-ribbon Arab, "Aladdin." Sousa will bring his band to Houston January 14.

Christmas packages.

Noted Musical Figures to Appear in Houston Within the Next Ten Days, bringing to this city greatest examples of their art.

## LEGION WILL GREET SOUSA

Plan Big Reception at Station Friday

John Phillip Sousa, famous band leader who will arrive in Fresno Friday, to give two concerts at the Fresno auditorium, will be welcomed by a delegation from the Fresno post 4, American Legion, according to A. M. Taylor, secretary of the post.

According to plans already completed a large number of members have volunteered to assemble at 12:30 o'clock Friday afternoon and march to the Southern Pacific station under the leadership of Commander Roy Harrington. Sousa and his band will arrive at 1:15 and will give their first concert at 3 o'clock in the afternoon. All members of the Legion who can take part in the welcoming are requested to meet at the Legion headquarters at 12:30 o'clock in civilian clothes.

In addition to the Legion's plan of reception the mayor's committee under the direction of A. E. Sunderland will send a delegation to the station. A number of city officials including Mayor Truman G. Hart, will take part in the welcoming.

Twenty Legion members will act as ushers at the night concert. F. G. H. Stevens, chaplain of the post, will act as head usher at the night concert.

SAN FRANCISCO CHRONICLE, S

## Bandmaster Ahorse



John Philip Sousa on his famous Arabian, "Aladdin," at his home on Long island.

## BANDMASTER ALSO NOTED AS A RIDER

Sousa, "March King," Is Enthusiastic Rider; May Try City's Bridle Paths

Early morning horseback exercise is one of Lieutenant-Commander John Philip Sousa's favorite recreations while on tour, and during his coming visit to San Francisco, commencing Christmas day, he will be a matutinal frequenter of the bridle path in Golden Gate Park. Accompanying him on his transcontinental journey is his pet steed, Aladdin, a pure-bred Arab with a record for combined speed and endurance, having carried the "march king" more than 300 miles in five consecutive days over rather rough country.

In his sixty-seventh year Sousa is not only an eminent bandmaster and prolific composer, but remains a devotee of high-class sport. In addition to being an expert equestrian, he is rated a "high gun" among the world's crack wing and trapshooters and is a hunter and woodsman of long and varied experience.

Sousa is one of a group of sportsmen who own and control 10,000 acres of well-watered and wooded land in North Carolina, which is one of the finest fish and game preserves in the United States. It is there the famous musician takes his vacations. Isolated from all human society, with the exception of a few kindred spirits, he tramps through the swamps, rides over the hills, and perhaps works out the motif or melody of some stirring march whose swinging movements are played by his band the following season. To this annual outing and his daily morning rides Sousa owes retention of physical and mental vigor that many men of much lesser age might envy.

For several of the important trapshooting tournaments in the east next spring Sousa is already entered. The same band that so

## SOUSA'S XMAS CONCERT VERY ELABORATE

John Philip Sousa's fourteenth engagement in San Francisco, opening with a matinee tomorrow in the Exposition Auditorium, promises to eclipse in artistic worth and pecuniary returns the most successful of its predecessors. Accompanying the great bandmaster on this visit will be eighty-five picked instrumentalists, including about a dozen soloists, and at each concert of the series the ensemble will be enhanced by the Exposition organ.

As for the programs, they, too, will be augmented by special features in recognition of Yuletide and the twenty-fifth anniversary of the issuance of copyright for Sousa's most famous march, "The Stars and Stripes Forever." Christmas carols will be played at both concerts tomorrow and in the afternoon more than 500 disabled ex-soldiers from the Letterman and Marine Hospitals will be in attendance as Sousa's invited guests. Squads of United States sailors and marines have received front seats to the evening performance and will demonstratively manifest their appreciation of "The March King's" patriotic service during the war.

## Plays Tomorrow

John Phillip Sousa and his famous band come to San Francisco tomorrow for a limited engagement.



## SCHOOL CHILDREN TO HEAR SOUSA

School children are going to have a chance to hear Sousa's band at reduced rates.

A matinee for Dec. 23d has been arranged, at which grammar school children will be admitted for 28c and high school children for 55c.

The program for the matinee is to include a stunt number with paraphrases of popular music, and a talk by Chas. Russell, librarian for the band, on the names of the different instruments, and the parts

## SOUSA TO GIVE TWO CONCERTS HERE

**Noted Bandmaster - Composer  
Upon Final Tour Offers 'Big  
Musical Program'**

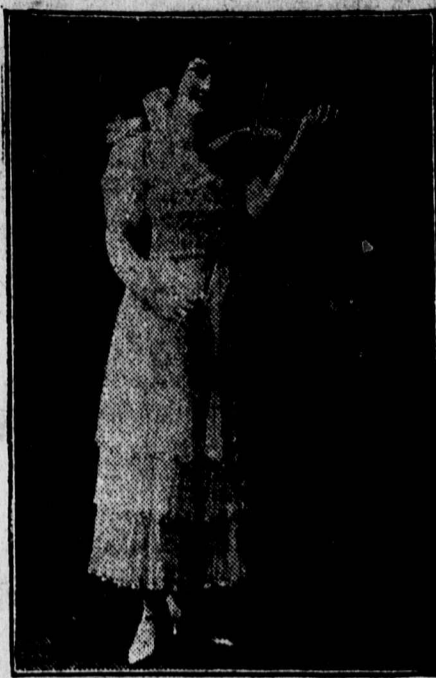
John Philip Sousa, bandmaster-composer, with his company of 100 highly trained bandmen and soloists, will arrive in Sacramento tomorrow at noon for an engagement of two concerts at the State Armory, one at 3 o'clock tomorrow afternoon, and the other at 8 o'clock the same night.

Sousa's recitals will be the second big musical attraction for Sacramento this season. Although coming at the busy Christmas season, his welcome from the music lovers of the community will be warm, in the judgment of Frank W. Healy, the impresario, under whose auspices the noted leader will be presented. This opinion, said Healy, on his arrival here to-day from San Francisco, is based on the general interest being manifested in advance of the engagement.

The musicians will arrive at 12 o'clock noon on a special train from the Northwest. Immediately upon his arrival Sousa will be escorted to the Hotel Land, where he will be the guest of the Progressive Business Men's Club at luncheon.

Two distinct programs will be rendered by the band. That of the afternoon will include at least one number which will be of special interest to the large number of school children who will attend the children'sinee. This number, "Showing Off the Company," will be introduced by the librarian of the band, who will explain the function of each instrument as its player appears on the scene.

**MISS FLORENCE HARDEMAN**, Violin Soloist with Lieutenant Commander John Philip Sousa, U. S. N. R. F., and his band, coming to the State Armory to-morrow for afternoon and evening concerts.



theme is a fiery subject delivered by the single reeds. This is worked over, with much modulation, and eventually leads into the quieter second theme put forward by the soprano brass.

Other numbers of the evening will be:

Cornet solo, "Carnival of Venice"

## Sousa and His Band In Six Concerts

John Philip Sousa's fourteenth engagement in San Francisco, opening with a matinee Sunday in the Exposition Auditorium, and giving a series of six concerts, two daily on December 25, 26 and 27, promise to eclipse in artistic worth and pecuniary returns the most successful of its predecessors. Accompanying the great bandmaster on this visit will be eighty-five picked instrumentalists, including about a dozen soloists, and at each concert of the series the ensemble will be enhanced by the playing of the exposition organ.

As for programs, they too will be augmented by special features in recognition of Yuletide and the twenty-fifth anniversary of the issuance of copyright for Sousa's most famous march, "The Stars and Stripes Forever." Christmas carols will be played at both concerts Sunday, and in the afternoon more than five hundred disabled ex-soldiers from the Letterman and Marine Hospitals will be in attendance as Sousa's invited guests. Squads of United States sailors and marines have reserved front seats for the evening performance and will demonstratively manifest their appreciation of "The March King's" patriotic service during the war.

There are three Sousa compositions on the program for Christmas afternoon. One of them, a suite, embraces "The King of France Marched Up the Hill," "I, Too, Was Born in Arcadia," and "Nigger in the Woodpile," and is said to bring out the full measure of Sousa's ability as composer and conductor and of his band's worth as an organization.

Then comes "Showing Off Before Company," in which many popular tunes are paraphrased, while Clarence Russell, librarian of the band, explains to the audience the names of the different instruments and their relationship to the combination of harmony. This number instructs while it amuses adults as well as children, and is invariably followed by insistent demand for repetition.

Sousa's latest march, "Keeping Step With the Union," completes the trio. It was dedicated to Mrs. Warren G. Harding, wife of the president, and graciously acknowledged by that lady. Sousa considers it second only to "The Stars and Stripes Forever," as a patriotism-stirring effort.

Four solo numbers are scheduled for the matinee, the performers being Miss Mary Baker, soprano; Miss Florence Harde- man, violinist; Miss Winifred Bambrick, harpist; and John Dolan, cornetist. Liszt's Fourteenth Phantasy, Mascagni's "Hymn to the Sun," and Wood's "Dale Dances of Yorkshire" will be among the ensemble offerings, and of course Sousa marches will be demanded and played as encores.

For the Christmas evening concert a bill equally varied and inviting is announced. The Sousa contributions are a suite, "Camera Studies"; a melange, "The Fancy of the Town," described as a wedding of tune popular during the last decade, and another new march, "On the Campus."

One of the novelties will be a "symphonic xylophone solo," with eight players, led by George Carey, playing upon an instrument twelve feet long. The Misses Baker and Harde- man and Mr. Dolan will also contribute solos.

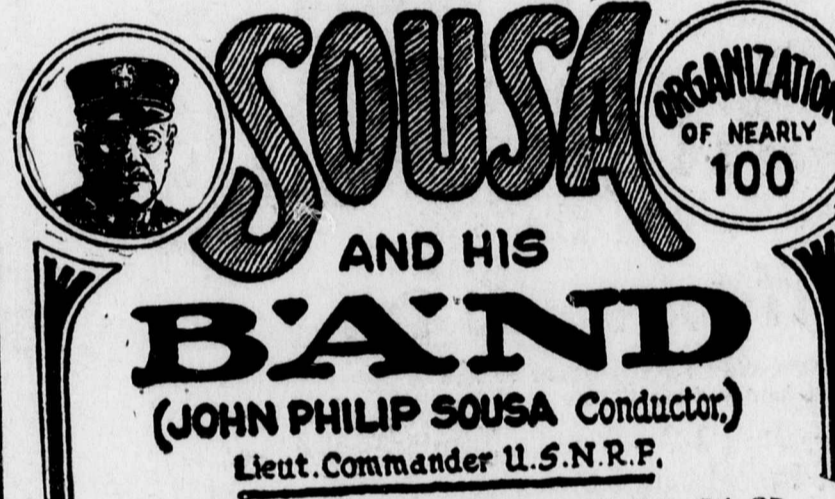
Rounding out the program are Gold- mark's overture, "In Spring Time," Massenet's scene pittoresque, "The Angelus," and Guion's transcription of "Turkey in the Straw," a dance humoresque which has been termed "a cowboy breakdown," a de luxe barn dance, and several other things, but unanimously proclaimed one of the quaintest whimsies in the Sousa repertoire.

An equally attractive program is arranged for each of the four succeeding concerts.

## AUDITORIUM

FRIDAY, DECEMBER 30

Matinee at 2:30—Night at 8:15



Prices—Matinee, Including Tax, 85c, \$1.10, \$1.65  
Night Prices—\$1.10, \$1.65, \$2.20  
Seats on Sale Tuesday, Dec. 27th, at Sherman—Clay & Co.

## SOUSA AND HIS BAND

TOMORROW FRIDAY, STATE ARMORY  
DEC. 28  
Matinee at 3. Night Concert at 8.



## FAMOUS ORGANIZATION OF 100

Wonderful Programs. Delightful Surprises.  
Seat sale now going on at Sherman, Clay & Co., 9th and J Sts.  
Mat.—\$1, \$1.50, Eve.—\$1, \$1.50, & day at \$2.

## Great Bandmaster Who Comes Here Friday



John Philip Sousa on His Favorite Steed.

Completion of the 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 trans-continental journeys, five tours of Europe and one six-zag globe girdling concert of 60,000 miles. This famous band, enlarged this season to nearly 100 musicians, will visit Sacramento, playing at the State Armory, matinee and night, next Friday. Sousa plans to tour the principal cities of Canada, Mexico, Cuba and the United States, and although much pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, his list of engagements is already too long to be extended this season, his managers have announced.

## Sousa On His Famous Arabian Horse, "Aladdin"



LIEUT. COMMANDER JOHN PHILIP SOUSA, who appears in Oakland Saturday in the Auditorium Arena for two band concerts, is a famous outdoor sportsman as well as America's greatest band leader.

Lieut. Commander John Philip Sousa, America's foremost band conductor, will appear in two concerts in the Oakland Auditorium arena, afternoon and evening, December 24, need not depend altogether on his musical talents for fame.

Although pre-eminent as the "March King," Sousa is also celebrated as a horseman, hunter, marksman and outdoor sportsman. His reputation as a "high gun" among America's leading wing and trapshooters is only equalled by his skill as a nimrod and woodsman.

When Sousa completes his present concert tour in March he will retire to a "lost paradise" in the fastness of North Carolina where fish and game abound.

There he will enjoy a rest and relaxation with a few chosen friends.

It is a certainty that Sousa's favorite Arab horse, Aladdin, will be there to carry his master to favorite haunts.

When the spring trapshooting tournaments begin in different parts of the United States the "March King" will be found among the competitors. A baton will be replaced with a gun and the music will be the crack of shells instead of tonal effects.

As a band leader he occupies an enviable place in the musical world; as an outdoor sportsman he is known from one end of the country to the other as a skilled sportsman.

Those who enjoy the two Christmas Eve concerts in Oakland Saturday can picture the other Sousa and appreciate the well balanced American musical genius.

PROGRAM VARIETY  
SOUSA CONCERTS  
FEATURE

The name of Sousa and his band, which will give a series of six concerts here, two a day, December 25, 26 and 27, at the Exposition Auditorium, has become a national synonym for the best in band music.

Tour after tour of America, as well as around the world tours, have been made, with Sousa never losing his hold upon public favor, and during all these years has come a never ending procession of compositions from his pen.

Not the least important feature of the present season is the diversity of program. Among the numbers played are "Comrades of the Legion" and "Saber and Spurs," both by Sousa; "Amorita," by J. S. Zamecnik; "Ole South," by the same composer; "An Operatic Nightmare," by the late Felix Arndt, and a group of three compositions by the American composer, J. S. Zamecnik, consisting of "Neapolitan Nights," "Dancer of Navarre" and "Egyptia." One of the band's most popular encores is the delightful "Biddy," an Irish fox trot with irresistible swing.

The concert Tuesday afternoon, December 27, will be a special one for young people. In addition to a fine program there will be a brief talk by Clarence Russell, formerly superintendent of schools of Pittsfield, Mass., in which he will explain the various instruments, their scope and value and particular relationship to the harmony and general tonal effects. Both instrument and group of instruments will perform a "stunt" illustrating this talk.

Through the courtesy of the Board of Education, the Department of Music of the San Francisco Federation of Women's Clubs has been able to secure tickets for this concert for teach-

John Philip Sousa, who brings his famous band to S. F. for a series of concerts, beginning Christmas Day.

SOUSA TO PLAY  
FOR CHILDREN

On Tuesday afternoon, December 27, at 3 o'clock, at the Civic Auditorium, Sousa and his band will give a special concert for young people. In addition to a fine program there will be a brief talk by Clarence Russell, formerly superintendent of schools in Pittsfield, Mass., in which he will explain the various instruments, their scope and value and particular relationship to the harmony and general tonal effects. Each instrument and group of instruments will perform a "stunt" illustrating this talk.

Through the courtesy of the Board of Education, the department of music of the San Francisco Federation of Women's Clubs has been able to secure for teachers and pupils a rate of 25 cents plus 3 cents war tax, totaling 28 cents for any seat in the house.

The Board of Education authorizes the sale of these tickets in the schools outside of school hours by teachers volunteering to do so.

Please send returns to Miss Estelle Carpenter, addressing her at the Moulder School, until December 16, after which they may be sent in care of Frank W. Healy, 906 Kohler & Chase Building, 26 O'Farrell street, San Francisco.

After the close of school tickets may be obtained at the Sousa Box Office, Sherman Clay & Co., corner Sutter and Kearny streets, or at the auditorium on the day of the concert. The city federation respectfully bespeaks the same courtesy and attention of teachers and parents so freely given during previous series of concerts.

MRS. M. E. BLANCHARD, Chairman Music Department, San Francisco City and County Federation Women's Clubs.

George Randolph Chester and Lillian Chester have resigned from Vitagraph and formed their own company, following the release of "The Son of Wallingford." They will make two productions a year.

SOUSA HERE  
DECEMBER 24  
IN 2 CONCERTS

Famous Leader and 100 Soloists to Play at Auditorium This Month

John Philip Sousa, Lieutenant-Commander U.S.N.R.F., with his band of 100 soloists, will appear before Oakland music lovers in two concerts, afternoon and evening, December 24, in the Auditorium arena.

The march king is bringing to Oakland a company of the world's finest musicians. The engagement will be a celebration of the twenty-fifth birthday of that immortal march, "The Stars and Stripes Forever."

The Christmas spirit will be reflected both to the afternoon and evening programs, according to Frank W. Healy, local manager of the engagement. Several numbers in the afternoon program will be given for the special benefit of the youthful guests of the great band leader.

Twelve soloists will be heard at the two Oakland concerts. Among them are: Miss Mary Baker, soprano; Miss Florence Hardeman, soprano; Miss Winifred Bambrick, violin; Miss Dolan, cornet; George C. Carey, xylophone; Joseph Norrito, piccolo and others.

The appearance here of Sousa and his band will be the twenty-fourth engagement of the famed leader in Oakland. The organization has been under his leadership for twenty-nine years.

"MARCH KING" TO  
GIVE CONCERT IN  
OAKLAND DEC. 24

Harry Askin, manager of Sousa's Band, is arranging preliminaries of the "March King's" appearances in Oakland in the afternoon and evening of December 24th at the Oakland Arena.

This will be Sousa's fourteenth professional visit to Oakland. He is now in his 67th year and has been 34 years at the head of his own band, including the still famous U. S. Marine band of Washington.

"Significance is attached to our coming Oakland engagement," says Askin, "by the fact that on December 24th twenty-five years ago copyright was issued for Sousa's most famous march 'Stars and Stripes Forever.' In honor of that event especially arranged programs are being prepared by the composer. More than 3,000,000 copies of this march have been sold, and the demand for it today is almost as great as ever. As a phonograph record it is heard in almost every home, not only in the United States, but throughout the civilized world. Royalties from it alone would have made Sousa a very rich man but it is only one of many similar income yielders. No other march has had such enduring success."

Asked if this is Sousa's "farewell tour," Askin emphatically replied: "No, provided the 'March King' retains his health and strength, and so long as he is able to provide the American people with good music he will continue to compose and direct it. Now in his 67th year, he is physically robust, mentally active and artistically competent to continue the work he has pursued for half a century."

## THE SAN FRANCISCO

John Philip Sousa, who brings his band to San Francisco for a series of concerts beginning Sunday afternoon.

MARCH KING TO  
WAVE OLD GLORY

Old Glory will be much in evidence, spectacularly as well as musically, at both performances by Sousa and his band next Sunday at the Exposition Auditorium. To celebrate the twenty-fifth anniversary of the issuance of copyright of "The Stars and Stripes Forever," Sousa has arranged an unusually elaborate interpretation of that famous march, to be played at the two Sunday concerts with special accessories.

In the matinee audience will be more than 500 disabled ex-service men from the Letterman and Marine hospitals as "the march king's" invited guests.

Aside from those patriotic features the two Sunday programs will be typically Sousean, ranging from such classics as Liszt's "Fourteenth Rhapsody" and Goldmark's "In Springtime" to the frankly bourgeois "Turkey in the Straw."

The soloists will be Florence Hardeman, violinist; Mary Baker, soprano; John Dolan, cornetist; Winifred Bambrick, harpist; George Carey, xylophonist, and R. Meredith Willson, flutist.

## BERKELEY DAILY GAZETTE

SOUSA'S BAND WILL PLAY IN OAKLAND  
TOMORROW; HARPIST WILL BE FEATURED

Miss Winifred Bambrick, harp soloist with Sousa's Band.

Lieut. Commander John Philip Sousa has one youthful soloist who has created a sensation as a harpist. Miss Winifred Bambrick, who will appear in both concerts this afternoon and evening in the Oakland Auditorium, will be heard in the East Bay.

From her home in Canada, where she won instant recognition by her remarkable talents, Miss Bambrick won New York in a recent recital at Aeolian hall.

Since joining the Sousa aggregation Miss Bambrick is said to be considered one of the foremost artists.

## FRANCISCO JOURNAL, and Da

SOUSA PLAYS FOR  
BOY SCOUTS TODAY

Instructive Features Added to Matinee Program by "March King"

## TREATS ALSO FOR ADULTS

Tonight's Performance to Close Engagement of Director and Artists

Children will be given special attention at the concert of Sousa's band this afternoon at 3 o'clock at the Civic Auditorium. The program will be augmented by a talk on the various orchestral instruments. A bandsman will be selected to present an instrument and explain its mission and something of its history, after which it will illustrate its special type of work.

There will be soprano solos by Miss Mary Baker, violin solos by Miss Florence Hardeman, cornet selections by John Dolan, and xylophone solos by George Carey.

Tonight will close the Sousa engagement, and the programs for the two concerts will be as follows:

Afternoon—Rhapsody, "The American Indian" (Orem); cornet solo, "Remembrances of Switzerland" (Liberati), Mr. Dolan; suite, "Maidens Three" (Sousa), "The Coquette," "The Summer Girl," "The Dancing Girl," "Madame Butterfly" (Puccini), Miss Baker; "Andante Cantabile" (Tchaikowsky); "Showing Off Before Company" (Sousa), "The March Wind" (Carey), Mr. Carey; "Saber and Spurs" (Sousa), "Carmen Fantasy" (Hubay), Miss Hardeman; plantation overture, "Uncle Tom" (Langey).

Tonight—Overture, "The Glass Blowers" (Sousa), "Man o' War" (Garing), Mr. Dolan; suite, "Algerienne" (Saint Saens), "Louise" (Charpentier), Miss Baker; "Fourth Symphony" (Tchaikowsky); ballet music from "Aida" (Verdi), "Irish Fantasy" (Pinto), Miss Winifred Bambrick, harpist; march, "Bullets and Bayonets" (Sousa), "Romeo and Juliet" (Alard), Miss Hardeman; caprice, "Szabadi" (Massenet).

# Sousa Greeted In Fresno

## Band Gives Two Concerts Announce Tonight's Program

John Phillip Sousa, Lieutenant Commander U. S. N. R. F., arrived in Fresno at 1:15 this afternoon with his 85-piece band for two concerts in the Fresno auditorium, one at 3 this afternoon and one at 8 tonight.

The March King was met at the Southern Pacific station when his special train pulled in by 150 members of Fresno Post No. 4, American Legion, under command of Roy Harrington, a delegation of citizens headed by A. E. Sunderland, and several city officials. He was escorted from the station to the hotel where talks of welcome were given. Sousa replied to the addresses with a plain talk, characteristic of his unassuming personality.

One of the unique features of both concerts was the corps of ushers, all ex-service men, and members of the local Legion post, dressed in uniform. Following is the program for this evening's concert:

Miss Mary Baker, soprano.  
Miss Florence Hardeman, violinist.  
Mr. John Dolan, cornet soloist.  
Mr. George Carey, xylophone soloist.

1. Overture, "In Spring Time".....Goldmark

The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the soprano brass. Episodic matter is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.

2. Cornet solo, "Carnival of Venice".....Arban

Mr. John Dolan

3. Suite, "Camera Studies".....Sousa

(a) "The Flashing Eyes of Andalusia"

(b) "Drifting to Loveland"

(c) "The Children's Ball"

4. Vocal solo, "The Wren".....Benedict

Miss Mary Baker

(Flute obligato by Mr. R. Meredith Willson)

5. Scene Pittoresque, "The Angelus".....Massenet

INTERVAL

6. Melange, "The Fancy of the Town" (new).....Sousa

(A welding of tunes popular some-time during the last decade).

7. (a) Xylophone solo, "Rondo Capriccioso".....Mendelssohn

Mr. George Carey

(b) March, "On the Campus" (new).....Sousa

8. Violin solo, "Two Movements from Concerto in F-sharp Minor".....Vieuxtemps

Miss Florence Hardeman

9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

Encores will be selected from the following compositions of John Phillip Sousa:

Keeping Step with the Union.

Semper Fidelis.

Bullets and Bayonets.

Comrades of the Legion.

Who's Who in Navy Blue.

Sabre and Spurs.

U. S. Field Artillery.

The Stars and Stripes Forever.

## Sacramento Valley Plans Welcome To Sousa Band

On the occasion of the visit of John Phillip Sousa and his band to Sacramento on Friday, Dec. 23rd, the Chamber of Commerce of Sacramento has planned a rousing reception due an artist so well known internationally.

A reception and luncheon will be held in honor of the "March King" in the new \$85,000 Chamber of Commerce building, which will mark the real opening of the new boost body plant.

Another feature, affording a decided novelty, will be the escort to be furnished by the Sacramento Boy's Band, prize winners at this year's State Fair. The boys will play "The Stars and Stripes Forever," as they escort the noted leader from the station to the hotel.

Through arrangements the school

children are to be given an opportunity to hear the band in the afternoon, occupying 1.50 seats for the nominal price of 25 cents for the elementary and 50 cents for the high school students, plus war tax.

The 25th anniversary of the appearance of Sousa in Sacramento is being noted by the Capital City American Legion Post, which has offered to assist in any way possible in doing honor to the bandmaster. A warm spot is felt for Sousa because of his services during the World War. He organized a band of 300 pieces for the entertainment of the boys "Over There."

The concerts, matinee and night, will be held in the State Armory, with over 100 artists taking part. This truthfullest band.

### The March King

An event of special interest in the field of music is the local engagement of the band led by the celebrated John Philip Sousa which begins on Christmas day. To lovers of band music this will be a most welcome event. There is a quality of vigor, dignity and charm to Sousa's work that easily places him in the front rank of composers as well as band masters. He will be well remembered by his work at the Exposition as well as other engagements in San Francisco.

Sousa is a native American of Portuguese family, having been born in the national capital. This may explain his notable predilection for patriotic music and military marches. In the war period he was instructor-in-chief to the musicians of the United States navy. In this period he supervised some of the most notable musical pageants that have ever been held. On one occasion he had 1200 musicians playing at one time.

The tremendous success of Sousa as a musician is for reasons not far to seek, says the Portland Oregonian. More than any other composer, and wholly without pandering to cheapness, he expresses the popular tastes. Critics who willingly admit his superiority as a band leader sometimes criticize his marches as not sufficiently classical or entirely in harmony with older precepts. But the verdict of the public has been known these many years. Sousa sends his shafts of tone straight to the target, not once, but many times. He has visualized the American spirit of band music.

### Again Sousa

San Francisco first knew Sousa at the Midwinter Fair in 1894. He was fresh from the triumphs of the Chicago World Fair, where his marches

had made a great hit. They had a compelling rhythm, and the fact that they have never fallen from public favor is evidence enough that they are real music. Sousa was dark and lithe then, and it was worth almost the price of admission to be able to watch his graceful wielding of the baton. He is not so dark now, but if he has lost any of his springiness it will take close study to detect it. Sousa's engagement will begin in Oakland on Saturday, December 24. The program has been arranged in keeping with the Christmas spirit. There will be afternoon and evening performances. On the 25th, 26th and 27th there will be both afternoon and evening concerts in this city. Somebody across the bay who has kept tab comes through with the information that this is Sousa's fourteenth engagement in that city.

## Sousa's Concert Programs Planned to Give Variety

John Phillip Sousa will begin his 14th San Francisco engagement in Exposition auditorium Sunday afternoon with a great band concert, giving another in the evening, two on Monday and two Tuesday.

He brings 85 picked men in his splendid band and a dozen soloists, four or five of whom will be heard at each concert.

The Christmas spirit will get into the Sunday concerts. Carols will be played at both performances, and in the afternoon 500 disabled veterans of the world war will be guests of Sousa and Frank W. Healy, local impresario of the engagement.

### Demonstration at Night

At night squads of marines and sailors will be present and indulge in a demonstration for the "march king" who did so much for his country during the war by giving his time to training the great band at the Great Lakes Naval Training station at Lake Forest, Ill.

Three Sousa compositions are on the afternoon program, and there will be Sousa marches used for the encores, including "The Stars and Stripes Forever," which will be given with new features in honor of the 25th anniversary of its copy-right.

A suite, to be played in the afternoon, is made up of three popular melodies, "The King of France Marched Up the Hill," "I, Too, Was Born in Arcady," and "Nigger in the Woodpile."

### Instruments Explained

"Showing Off Before Company" will bring explanations of the nature and use of the various instruments with Clarence Russell, librarian of the band, as speaker, while the band plays well known airs.

The third programmed Sousa number is one of his most recent marches, "Keeping Up With the Union," which is dedicated to Mrs. Harding, wife of the nation's chief executive.

Soloists for the afternoon will be Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist, and John Dolan, cornetist.

At night three more Sousa numbers are programmed—"Camera Studies," a melange; "The Fancy of the Town," in which the tunes of the day are welded together, and the Princeton University march, "On the Campus."

A novelty at night will be a

symphonic xylophone number with eight performers playing on an instrument 12 feet long, with Geo. Carey leading them.

Programs for the two concerts on Monday and for those on Tuesday follows:

### Monday Matinee at 3 P. M.

Overture, "Hans the Flute".....Ganne

Cornet Solo, "Pyramid Polka".....Casey

Suite, "Tales of a Traveler".....Sousa

(a) "The Kaffir on the Karoo"

(b) "The Land of the Golden Fleece"

(c) "Grand Promenade at the White House"

Vocal Solo, "I've Watched the Stars at Night".....Flegler

Air "Adoration".....Borowski

Two Indian Dances.....Skilton

(a) Flute solo, "Allegretto".....Godard

(b) March, "Comrades of the Legion".....Sousa

Violin Solo, "Polka in A".....Wienlawski

Hungarian dance, "From Foreign Lands".....Moszkowski

Overture, "Maximilian Robespierre".....Litolf

Cornet Solo, "Scintilla".....Perkins

Suite, "Dwellers in the Western World".....Sousa

(a) "The Red Man"

(b) "The White Man"

(c) "The Black Man"

Vocal Solo, "The Crystal Lute".....Sousa

Reve Angeli.....Rubinstein

Dance of the Hours.....Ponchielli

(a) Euphonium Solo, "Beautiful Colorado".....De Luca

(b) March, "Solid Men to the Front".....Sousa

Violin Solo, "Zapateado".....Sarasate

Cossack Dance.....Dargomijsky

Tuesday Matinee, 3 P. M.

Rhapsody, "The American Indian".....Orem

Cornet Solo, "Remembrance of Switzerland".....Liberati

Suite, "Maidens Three".....Sousa

(a) "The Coquette"

(b) "The Summer Girl"

(c) "The Dancing Girl"

Vocal Solo, "Madame Butterfly".....Puccini

Andante Cantabile.....Tschalkowsky

A Mixture, "Showing Off Before Company".....Sousa

(a) Xylophone solo, "The March Wind".....Carey

(b) March, "Sabre and Spurs".....Sousa

Violin Solo, "Carmen Fantasia".....Hubay

Plantation Overture, "Uncle Tom".....Langey

Tuesday Night, 8:30 o'clock

Overture, "The Glass Blowers".....Sousa

Cornet Solo, "Man o' War".....Garing

Suite, "Algerienne".....Saint-Saens

Vocal Solo, "Louise".....Charpentier

Final, "Fourth Symphony".....Tschalkowsky

Ballet Music, "Aida".....Verdi

(a) Harp Solo, "Irish Fantasia".....Pinto

(b) March, "Bullets and Bayonets".....Sousa

Violin Solo, "Romeo and Juliette".....Alard

Caprice, "Szabadi".....Massenet

25 cents.

## SOUSA OPENS DOOR TO DISABLED MEN

March King Prompt in Granting Request Made in Behalf of Service Men

"Invite the boys and their nurses to be my guests at the opening concert Christmas afternoon, and give them the best available seats."

That was Lieutenant Commander John Phillip Sousa's prompt answer to a telegram asking him if he would do something to help brighten Christmas for the disabled ex-service men in Letterman Hospital. The query was originally addressed by Mrs. P. C. Hale, a director of the local Red Cross chapter, to Frank W. Healy, who was arranging for the six concerts to be given by Sousa and his band in the Exposition Auditorium. Healy wired the question to the march king, then at Spokane, and within an hour his response was received.

More than 300 choice seats have been reserved for the invalids and their nurses, who have prepared to extend cordial greeting to the veteran bandmaster. When the band starts playing the national anthem two buglers will sound "colors" and the sergeant in command will unfold Old Glory, while the men from Letterman will rise and stand at salute. It will be an impressive patriotic demonstration.

At the evening concert tomorrow

Sousa will be enthusiastically greeted by twenty-five United States sailors and an equal number of marines. This ovation will be in tribute to Sousa's voluntary war service when he organized, trained and conducted a band of 350 sailor lads at the Great Lakes naval training station.

## SOUSA TICKET SALE TO OPEN

Distribution To Begin Here Friday, Says Philpitt.

Tickets for Sousa's band concerts here Feb. 3 will go on sale Friday morning at Philpitt's music store, on Lafayette street. S. Ernest Philpitt, who is promoting the concert course here this season announced Thursday prior to leaving for Jacksonville where he goes to complete arrangements for the big band's appearance there the night preceding.

Mr. Philpitt came here from Miami yesterday to complete arrangements for the opening number of the concert courses which will include Anna Fitzin, Irving S. Cobb and other celebrated stars.

He denied that prices will be hoisted here for Sousa, and to head off any such cry, announced definitely that the prices will be \$1, \$1.50 and \$2.

Sousa's band carries 85 pieces and includes six soloists of the highest class. Both afternoon and evening concerts will be played in Egypt Temple.

## Sousa's Band and Gifted Singer to Be Here Friday

Heralded as one of America's most gifted and promising young sopranos, Miss Mary Baker is coming to sing at each concert to be given by John Phillip Sousa and his band in the State Armory, at 3 o'clock Friday afternoon and at 8:30 o'clock Friday night. Since the opening of the organization's present transcontinental tour the music critics have complimented the girl who contributes vocalism to the program and congratulated "The March King" on his good fortune in "finding" her.

Her artistic quality may be estimated from what she is scheduled to sing in Sacramento. Her numbers here will be Wilson's "Carmena" and Benedict's "The Wren." Her encore songs, with which she is said to be very liberal, afford further evidence of artistic versatility and wise judgment in choosing.

Miss Baker is one of a trio of talented young American women accompanying Sousa this season, the others being Miss Winifred Bambrick, harpist, and Miss Florence Hardeman, violinist, and each of them has indirectly shared the enconiums showered upon Sousa's recognition of genuine music talent and encouragement of young musicians of merit.

In addition to the feminine contingent of soloists Sousa will present John Dolan, cornet; Geo. J. Carey, xylophone; P. Morewith Wilson, flute; Wm. M. Kunkel, piccolo; Jos. Norrito, clarinet; Paul O. Gerhardt, oboe; Antony Maly, coranglais; Chas. C. Thompson, bassoon; John Guerwich, saxophone; Jos. DeLuca, euphonium; Wm. Pierce, horn; J. P. Schaefer, trombone, and Wm. J. Bell, bass. This is declared to be the

### HERE FRIDAY-



JAN 12 1922  
AN UNPRECEDENTED SALE  
OF TICKETS FOR CONCERT

An unprecedented sale has marked the coming of the Sousa band to Fort Worth, this being one of the most popular of all musical organizations. Lieutenant Commander Sousa himself will conduct the band at both performances, this being the twelfth annual tour which takes the organization across the continent. Crowded houses have greeted them in every city, the numbers attending being frequently over the 8,000 mark and often as high as 20,000.

# America's Next March King?



Any boy would practice willingly if he could have John Philip Sousa for guide and mentor. John Philip III, at the piano, is doing his best to follow in the steps of his illustrious grandfather, seen here beside him, John Philip J., standing.

## John Philip III Seeks Music Laurels Grandson Emulates Great Bandmaster

Back east in one of the fine homes on Long Island Sound there is a small boy, whose tousled hair, because of "cow-licks"—won't stay put. He's a regular, sure-nough boy, and he is more than that, because he is John Philip Sousa III, grandson of the "March King," and he is being educated to carry on the traditions of his famous grandfather.

That would be a heavy wreath of laurels for any nine-year-old youngster, and, indeed, enough to turn anybody's head, if it weren't that Grandfather Sousa is as wise in the ways of training a boy as he is in musical lore. When Sousa is at home he gives his personal attention to his grandson's education, and the two spend hours each day going over the difficult musical treadmill. While the bandmaster is on tour the boy is turned over to the finest musical instructors that can be found and the work goes on. But all the while, though John Philip knows what is expected of him by and by, he is admonished that he will never amount to anything in the musical world unless he works and works and works.

Not that such admonitions are particularly needed, for the youngster has inherited his grandfather's love of music and his happiest hours are spent studying and practicing in the music room of the Sousa home. Already the boy has acquired a knowledge of music and technique of which

many a grown man would be proud. But Grandfather Sousa doesn't want a "child prodigy" in his family, and when John Philip Sousa III gives his first public performance he will be thoroughly qualified to carry on the work of his grandfather.

The interest of Grandfather Sousa—who, by the way, is bringing his band to Oakland for two concerts in the Municipal Auditorium on the afternoon and night of Christmas eve—in young musical artists is not confined to his grandson. Sousa always has time to give musicians a hearing and to advise them in their work. This is rather unusual in a man whose time is so taken up by his own work as Sousa's is, but possibly he hasn't forgotten the days when he was an undiscovered genius, and the heartaches and struggles which those days meant to him. Anyway, whatever the reason, Sousa finds time to listen to these young artists and there is many a successful musician in America today who has benefitted by the advice and encouragement given him by the famous bandmaster.

The appearance of Sousa in Oakland will mark the twenty-fifth birthday of "The Stars and Stripes Forever," one of the world's most popular march compositions. Sousa today is ranked foremost as a composer of martial music, and the music lovers of Oakland are awaiting with much interest the arrival of this master and his company of 100 artists.

## Sousa Sends S. F. Sample of Program For His Concerts

Ticket-selling for the engagement of Sousa and his band at the Exposition Auditorium, commencing Christmas Day, will begin Monday morning with prospect of a heavy demand for each of the six concerts. Hundreds of mail orders from out-of-town folk have already been received by Frank W. Healy, and they will be filled in the order of their arrival.

Sousa will change his program for each concert and has forwarded this sample of the series:

- 1) Overture, "In Spring Time".....Goldmark
- 2) Cornet solo, "Carnival of Venice".....Arban
- 3) Suite, "Camera Studies".....Sousa  
(a) "The Flashing Eyes of Andalusia"  
(b) "Drifting to Loveland"  
(c) "The Children's Ball"
- 4) Vocal solo, "The Wren".....Benedict  
Piano obligato by Mr. E. Meredith Willson.)
- 5) Scene Pictoresque, "The Angelus".....Masse
- 6) Melange, "The Fanny of the Town".....Sousa  
(a) "The Flashing Eyes of Andalusia"  
(b) "Drifting to Loveland"  
(c) "The Children's Ball"
- 7) Xylophone solo, "Ronde Capriccioso".....Mendelssohn

## SOUSA TO BRING FAMOUS SOLOISTS TO OAKLAND SOON

An added attraction which John Philip Sousa, world recognized march king, is bringing to Oakland in his two concerts in the Auditorium Arena on the afternoon and evening of December 24 is his staff of vocal soloists. This feature rounds out the program which will range from classical music, marches and ballads to ultra-modern jazz by a xylophone orchestra of eight players.

Miss Mary Baker, soprano soloist is one of the features with the engagement. Miss Florence Hardeman, violinist, is nationally known for her ability with the bow. George J. Carey leads the xylophone orchestra of eight men, all playing on one giant instrument, eighteen feet long.

John Dolan, cornet virtuoso, stands at the forefront of the players of that instrument. Miss Winifred Bambrick is the solo harpist, and R. Meredith Willson, is solo flutist with the famous band.

A diversified program of music has been prepared by Sousa for his Oakland appearance. The Christmas

## SOUSA TO GIVE TWO CONCERTS HERE

Noted Bandmaster - Composer  
Upon Final Tour Offers Big  
Musical Program

John Philip Sousa, bandmaster-composer, with his company of 100 highly trained bandsmen and soloists, will arrive in Sacramento tomorrow at noon for an engagement of two concerts at the State Armory, one at 3 o'clock tomorrow afternoon, and the other at 8 o'clock the same night.

Sousa's recitals will be the second big musical attraction for Sacramento this season. Although coming at the busy Christmas season, his welcome from the music lovers of the community will be warm, in the judgment of Frank W. Healy, the impresario, under whose auspices the noted leader will be presented. This opinion, said Healy on his arrival here to-day from San Francisco, is based on the general interest being manifested in advance of the engagement.

The musicians will arrive at 12 o'clock noon on a special train from the Northwest. Immediately upon his arrival Sousa will be escorted to the Hotel Land, where he will be the guest of the Progressive Business Men's Club at luncheon.

Two distinct programs will be rendered by the band. That of the afternoon will include at least one number which will be of special interest to the large number of school children who will attend the children's matinee. This number, "Showing Off Before Company," will be introduced by the librarian of the band, who will explain the function of each instrument as its player appears on the scene.

The evening program will open with the overture, "In Spring Time" (Goldmark), in which the principal

## MISS FLORENCE HARDEMAN, Violin Soloist with Lieutenant Commander John Philip Sousa, U. S. N. R. F., and his band, coming to the State Armory to-morrow for afternoon and evening concerts.



theme is a fiery subject delivered by the single reeds. This is worked over with much modulation, and eventually leads into the quieter second theme put forward by the soprano brass.

Other numbers of the evening will be:

Cornet solo, "Carnival of Venice" (Arban); John Dolan; Suite, "Camera Studies" (Sousa); vocal solo, "The Wren" (Benedict); Miss Mary Baker, with flute obligato by R. Meredith

## SOUSA PROGRAMS MARKED BY NOVELTY

Twenty thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the task that Sousa and his band have undertaken for this season and which includes a three day visit to San Francisco with performances twice each day beginning with a matinee on Christmas Day.

Many musical novelties will feature the concert programs by the band. A beguiling fantasy, "Feather Your Nest"; "The Fancy of the Town," a melange of popular tunes of the past decade; the great bandmaster's new marches, "Keeping Step with the Union" and "On the Campus," besides a cowboy "breakdown" called "Turkey in the Straw," are among the new numbers.

### STAFF OF ARTISTS

One of the happiest of the added attractions of this season's concerts is the staff of vocal and instrumental soloists performing in the different programs. Among the artists are Winifred Bambrick, harp virtuoso; John Dolan, cornet virtuoso; R. Meredith Willson, solo flutist; George J. Carey, xylophonist expert; Mary Baker, soprano soloist, and Florence Hardeman, violinist.

Here are the programs to be played at the Christmas Day matinee and evening performance:

- SUNDAY AFTERNOON**
- Rhapsody, "The Fourteenth".....Liszt  
Cornet solo, "The Volunteer".....Rogers  
John Dolan.  
Suite, "Three Quotations".....Sousa  
Soprano solo, "Carmena".....Wilson  
Mary Baker.  
Hymn to the sun from "Iris".....Mascagni  
A mixture, "Showing Off Before Company".....Sousa  
(a) Harp solo, "Themes and Variations".....Pinto  
Winifred Bambrick.  
(b) March, "Keeping Step With the Union" (new).....Sousa  
(Dedicated to Mrs. Warren G. Harding.)  
Violin solo, "Polonaise in D flat".....Wienlawski  
Florence Hardeman.  
Dale dances of Yorkshire.....Wood  
**SUNDAY NIGHT**  
Overture, "In Springtime".....Goldmark  
Cornet solo, "Carnival of Venice".....Arban  
John Dolan.  
Suite, "Camera Studies".....Sousa  
Vocal solo, "The Wren".....Benedict  
Mary Baker.  
(Piano obligato by R. Meredith Willson.)  
Scene pictoresque, "The Angelus".....Masse  
Melange, "The Fanny of the Town" (new).....Sousa  
(a) Xylophone solo, "Ronde Capriccioso".....Mendelssohn  
George Carey.  
(b) March, "On the Campus" (new).....Sousa  
Violin solo, "Two Movements from Concerto in sharp minor".....Vieuxtemps  
Florence Hardeman.  
Cowboy breakdown, "Turkey in the Straw".....Transcribed by Guion

Florence Hardeman, violinist, one of the artists with Sousa's Band, which comes here for six local concerts, beginning Christmas Day.



## SOUSA'S BAND, DEC. 17-18.

One of the most interesting features of this season's tour of Sousa's band, is the playing of young Winifred Bambrick, a remarkable young harpist who recently came out of Canada and took New York by storm at her debut recital in Aeolian hall. Already under the baton of the "march king," the unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosi of the harp. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility distinguish her playing.

Miss Bambrick is reported as young and comely, with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her. She knows her classics as few living harpists know them, but she is also a progressive, a modern, a much-alive artist. Witness her amazing delivery of the ultra-modern harmonies of Debussy and her luminous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others.

Sousa's band plays in concert in the public auditorium, this city, Saturday and Sunday, December 17-18—two evening and two afternoon concerts.

"Keeping Step With the Union" is one of the latest march hits written by John Philip Sousa, which will be played by Sousa and his band at the public auditorium December 17 and 18. This march has been dedicated to Mrs. Harding, wife of President Harding, and is a special recognition on the part of Mr. Sousa of the fact that he was made doctor of music at the same time President Harding was made doctor of law at Pennsylvania university. At the programme in Portland, which will be given afternoon and evening of both days the band is here, will be such old favorites of the march king as "Semper Fidelis," "The Stars and Stripes Forever," "Bullets and Bayonets," "Who's Who in Navy Blue," "U. S. Field Artillery" and "Saber and Spurs."

The Monday Musical club gave a musicale and tea last Monday afternoon which was much enjoyed. A large audience applauded rendition of an impromptu programme by members of the club. The intermediate department was represented by Gertha Kisser, who played a Liszt number admirably. Carroll Day sang his "1925 Exposition Song," with Mrs. Walter R. May as accompanist. M. Dunham, violinist, played two fine selections. A talk on music week was given by J. C. Henderson. During the tea and social hour "musical changes" was played and a prize from Mrs. A. R. Mattingly, president, given to the winner. This is the first of several informal social and musical affairs soon to be given by the club, besides its programme on "American Music"



—E. E. Foley, N. Y.  
Miss Winifred Bambrick, harpist, with Sousa's band, in concert, public auditorium, December 17-18.

## SOUSA TO GIVE YOUNG PEOPLE'S CONCERT

On Tuesday afternoon, December 27th, at 3 o'clock, at the Civic Auditorium Sousa and his Band will give a special concert for young people. In addition to a fine program there will be a brief talk by Mr. Clarence Russell, formerly superintendent of schools in Pittsfield, Mass., in which he will explain the various instruments, their scope and value and particular relationship to the harmony and general tonal effects. Each instrument and group of instruments will perform a "stunt" illustrating this talk. This is a great novelty and is interesting to adults as well as to the young people.

Through the courtesy of the Board of Education, the Department of Music of the San Francisco Federation of Women's Clubs, has been able to secure for teachers and pupils a rate of 25c plus 3c war tax, totaling 28c for any seat in the house. The Board of Education authorizes the sale of these tickets in the schools outside of school hours by teachers volunteering to do so. Please send returns to Miss Estelle Carpenter, addressing her at the Moulder School until December 16th, after which they may be sent care of Frank W. Healy, 906 Kohler & Chase Bldg., 26 O'Farrell street, San Francisco.

After the close of school, tickets may be obtained at the Sousa box office, Sherman, Clay & Co., corner Sutter and Kearny streets, or at the Auditorium on the day of the concert. The City Federation respectfully bespeaks the same courtesy and attention of teachers and parents so freely given during previous series of concerts.

Miscellaneous Review

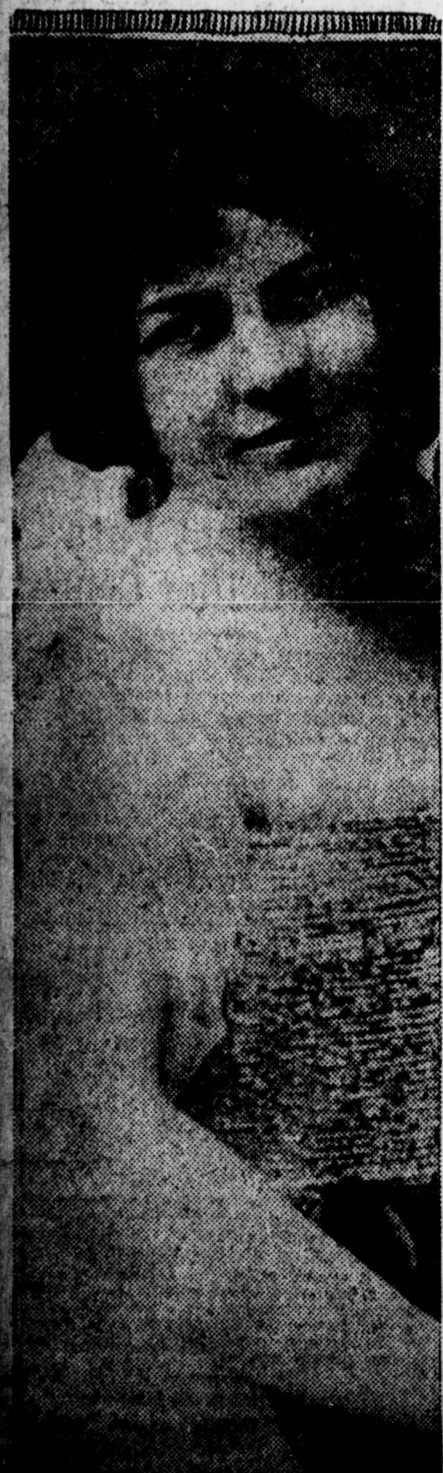


## SPLENDID ARTISTS COMING WITH SOUSA

One of the happiest of the added attractions of this season's concerts of Sousa's band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and by reason of these extraordinary resources the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now or ever before the public. Sousa will be at the Auditorium.

Great compositions for the harp now enrich the library of Sousa's band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDermid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist, and Miss Florence Hardeman, the violiniste, completes the roster of eminent soloists.

**MISS FLORENCE HARDMAN**, violinist, one of the soloists being featured with Sousa's famous band.



## PROGRAM VARIETY SOUSA CONCERTS FEATURES

The name of Sousa and his band, which will give a series of six concerts here, two a day, December 25, 26 and 27, at the Exposition Auditorium, has become a national synonym for the best in band music.

Tour after tour of America, as well as around the world, have been made, with Sousa never losing his hold upon public favor, and during all these years has come a never ending procession of compositions from his pen.

Not the least important feature of the present season is the diversity of program. Among the numbers played are "Comrades of the Legion" and "Saber and Spurs," both by Sousa; "Amorita," by J. S. Zamecnik; "Ole South," by the same composer; "An Operatic Nightmare," by the late Felix Arndt, and a group of three compositions by the American composer, J. S. Zamecnik, consisting of "Neapolitan Nights," "Dancer of Navarre" and "Egyptia." One of the band's most popular encores is the delightful "Biddy," an Irish fox trot with irresistible swing.

The concert Tuesday afternoon, December 27, will be a special one for young people. In addition to a fine program there will be a brief talk by Clarence Russell, formerly superintendent of schools of Pittsfield, Mass., in which he will explain the various instruments, their scope and value and particular relationship to the harmony and general tonal effects. Both instrument and group of instruments will perform a "stunt" illustrating this talk.

Through the courtesy of the Board of Education, the Department of Music of the San Francisco Federation of Women's Clubs has been able to secure tickets for this concert for teachers.

SAN FRANCISCO  
EXAMINER  
Nov. 29, 1921

## SOUSA, AT 67, ON A TOUR OF 20,000 MILES

Sousa's Band will be here at Christmas. Harry Askin, the advance manager, arrived yesterday and made the final arrangements with Frank W. Healy for concerts at the Auditorium on December 24, 25 and 26. Askin is a well-known theatrical man who brought many big old-time attractions, including James A. Hearn in "Sag Harbor" and Viola Allen as star of "In the Palace of the King."

"This is the fourteenth annual San Francisco visit of John Philip Sousa," said Askin, "and as long as the famous leader and composer is able to wield a baton he will continue to provide music for the American people. And just now there is no apparent indication of his early incapacity to go along just as he has been going since 1890, when he organized and established the still famous United States Marine Band of Washington."

"In his sixty-seventh year he is physically robust, mentally alert and artistically unimpaired, as is shown by his annual output of two compositions."

At the Christmas Eve concert Sousa will feature his famous march, "Stars and Stripes Forever," for it was on December 24, 1896, that it was first played.

John Philip Sousa, who brings his famous band to S. F. for a series of concerts, beginning Christmas Day.



Dec , 1921

## Sousa Generous in Extra Numbers at His Concerts

BY GEO. C. WARREN

Sousa was in happy mood Monday night and listened easily to the pleas for extra numbers, so his concert, the fourth of the series, in Exposition auditorium, was extended from nine numbers to nearly 30 because the audience couldn't get enough of his music.

The program was most interesting and suggested a symphony concert more than that of a band. There was Litolff's "Robespierre" overture, which perhaps gained by the treatment in brass and reeds instead of strings, its stirring music needing the splash and blare of the big horns to bring out its full meaning.

Sousa's suite, "Dwellers in the Western World," a noteworthy accomplishment in itself and splendidly played; Rubinstein's "Reve Angeli," which took on new colors under Sousa's baton, and the "Dance of the Hours," ballet from Ponchielli's "La Gioconda" were other band numbers, the encores including many of the familiar old marches of the "March King."

John Dolan, cornetist; Mary Baker, soprano; Florence Hardeman, violiniste, and Jos. Deluca, performer on the euphonium, were the soloists of the night.

The final concerts are this afternoon and tonight. For the latter the following program has been prepared:

Overture, "The Glass Blowers"....Sousa  
Cornet Solo, "Man o' War".....Garing  
John Dolan  
Suite, "Algerienne".....Saint-Saens  
Vocal Solo, "Louise".....Charpentier  
(Mary Baker)  
Finale, Fourth Symphony.....Tchaikovsky  
Ballet Music, "The Swan Lake".....Tchaikovsky  
(a) Solo Solo, "The Swan Lake".....Tchaikovsky  
(b) Solo Solo, "The Swan Lake".....Tchaikovsky

## Sousa's Band at State Armory Friday; to Play Both Afternoon, Evening

It won't be necessary for the layman to know all there is to know about crescendo, pianissimo, andante, obligato and so on down the gamut of musical expression, to appreciate the work of John Philip Sousa and his band, coming to the State Armory tomorrow for concerts at 3 and 8 o'clock.

The average man appreciates Sousa's music, anyway, but tomorrow afternoon he will be told just what is the function of each instrument. This little bit of understandable music will be introduced when the band's librarian takes up each instrument as its player appears, explains its peculiarities and tells how it co-ordinates and harmonizes with other instruments.

This number is called "Showing Off In Company," and the children, perhaps more than their elders, will enjoy it. It was included in the matinee program because of the special arrangements made for the presence of the school children.

- Programs for both concerts follow:
- EVENING PROGRAM:**  
Overture, "In Spring Time"....Goldmark  
(The principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic material is heard, bird-like passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.)  
Cornet solo, "Carnival of Venice".....Arban  
John Dolan  
Suite, "Camera Studies".....Sousa  
(a) "The Flashing Eyes of Andalusia."  
(b) "Drifting to Loveland."  
(c) "The Children's Ball."  
Vocal solo, "The Wren".....Benedict  
Miss Mary Baker.  
(Flute Obligato by R. Meredith Wilson.)  
Scene Pittoresque, "The Angelus".....Massenet  
INTERVAL:  
Melange, "The Fance of the Town" (new).....Sousa  
(A wedding of tunes popular some-times during the last decade.)  
Xylophone solo, "Rondo Capriccioso".....Mendelssohn  
George Carey.  
(b) March "On the Campus" (new).....Sousa  
Violin solo, "Two Movements from Concerto in F sharp minor".....Vieuxtemps  
Miss Florence Hardeman.  
Cowboy Breakdown "Turkey in the Straw" Transcribed by Guion
- AFTERNOON PROGRAM**  
Rhapsody "The Fourteenth" Liszt  
Cornet solo, "The Volunteer" Rogers  
John Dolan.  
Suite, "Three Quotations".....Sousa  
(a) "The King of France marched up the hill  
With twenty thousand men;  
The King of France came down the hill  
And ne'er went up again."  
(b) "And I, too, was born in Arcadia."  
(c) "Nigger in the wood-pile."  
Soprano solo, "Carmena".....Wilson  
Miss Mary Baker.  
INTERVAL:  
A Mixture "Showing Off Before Company".....Sousa  
(a) Harp Solo, "Themes and Variations".....Pinto  
(b) March "Keeping Step with the Union" (new).....Sousa  
(Dedicated to Mrs. Warren G. Harding.)  
Violin Solo, "Polonaise in D flat".....Wienlawski  
Miss Florence Hardeman.  
Dale Dances of Yorkshire.....Wood

Encores for both concerts will be selected from the following compositions of Sousa: "Keeping Step With the Union," "Who's Who in Navy Blue," "Comrades of the Legion," "Saber and Spurs," "U. S. Field Artillery," "Bullets and Bayonets," "Semper Fidelis," "The Stars and Stripes Forever."

JOHN PHILIP SOUSA, the March King, who is bringing his band here at Christmas time.



## SOUSA AND HIS 100 HERE CHRISTMAS

John Philip Sousa and his band come to the Auditorium on the afternoon of Christmas Day, then to begin a series of six concerts.

The Sousa music is credited with being different from other band music in that the instrumentation is more elaborate, and Sousa's resources for producing effects are much more elaborate than is customary with bands or orchestras. The unequalled excellence of the individual players provides much of the enthusiasm and enjoyment, and the personality of Sousa himself so dominates his performance as to make the march king's style inimitable.

No man in the world of music has so extensively advertised a personality as Lieutenant-Commander John Philip Sousa. He and his music have become famous in every part of the globe and Sousa long ago became an American institution. He is known as the greatest band man in history. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

## Official Welcome To Sousa Is Planned

John Phillip Sousa's reception in Fresno, December 30, is going to be out of the ordinary for, at the meeting of the city commission yesterday, unanimous indorsement of receiving the noted band leader was given. This move is in recognition of services the lieutenant commander rendered his country during the war on what is probably to be his last tour of the country.

City commissioners and a commit-





Mary Baker, soprano, who appears with Sousa's band.

## Sousa's Band To Open Engagement

John Philip Sousa and his band will open this afternoon in the Civic Auditorium an engagement of three days, under the local management of Frank W. Healy. Matinee and evening concerts will be given today, Monday and Tuesday, with a different program for each event. More than 500 disabled veterans of the World war from the Letterman and Marine Hospitals will attend the matinee today as Sousa's guests, and at the evening concert squads of United States soldiers and marines will occupy a block of seats and extend greetings to the man who organized and trained the Great Lakes Naval Station Band of 350 pieces during the war.

The afternoon program, beginning at 3 o'clock, will be as follows:

Hungarian Rhapsody No. 14.....Liszt  
Cornet solo, "The Volunteer".....Rogers  
John Dolan.  
Suite, "Three Quotations".....Sousa  
"The King of France Marched Up the Hill."  
"I, Too, Was Born in Arcadia."  
"Nigger in the Woodpile."  
Soprano solo, "Carmen".....Wilson  
Mary Baker.  
"Hymn of the Sun," from "Iris".....Mascagni  
"Showing Off Before Company".....Sousa  
Harp solo, "Theme and Variations".....Pinto  
Winifred Bambrick.  
March, "Keeping Step With the Union".....Sousa  
Violin solo, "Polonaise in D flat".....Vieniavski  
Florence Hardeman.  
Dance, "Dances of Yorkshire".....Wood

For the evening program, beginning at 8:30 o'clock, the following program is announced:

Overture, "In Spring Time".....Goldmark  
Cornet solo, "Carnival of Venice".....Arban  
John Dolan.  
Suite, "Camera Studies".....Sousa  
"The Flashing Eyes of Andalusia."  
"Drifting to Loveland."  
"The Children's Ball."  
Soprano solo, "The Wren".....Benedict  
Mary Baker.  
"Angelus" from "Scenes Pittoresques".....Mascagni  
"The Fancy of the Town".....Sousa  
Xylophone solo, "Rondo Capriccioso".....Mendelssohn  
George Cary.  
March, "On the Campus".....Sousa  
Violin solo, "Two Movements from Concerto in F sharp".....Vieuxtemps  
Florence Hardeman.  
"Turkey in the Straw".....Guion

## TRYING TO GET A BOAT TO TAKE SOUSA BAND ON ITS FLORIDA TOUR

### Hope to Get Steamship Kittery to Carry Big Party From Tampa to Havana, Then Miami and Daytona

S. Ernest Philippitt, who is bringing Sousa and his band to four Florida cities in February, the Miami concert to take place afternoon and evening of February 14, has learned that Mr. Sousa's advance representative, Harry Askin, is negotiating with shipping board officials in an effort to charter a steamship for the use of the band in making its Florida tour, and also for the trip to and from Cuba. Mr. Askin is quite confident that he will be able to secure the steamship Kittery for this purpose, the plan being to use the steamship from Tampa to Havana, thence to Key West, Miami, Daytona and Savannah.

Sousa's band has been playing to capacity houses in California, their receipts being the largest ever enjoyed by any musical organization of this kind on tour, and Miami is looking forward to hearing this band when they come to fill their engagement in Mr. Philippitt's concert course. Both concerts will be given in the Central school auditorium. Jacksonville, Tampa and St. Petersburg are also on the Florida tour.

## HARP SOLOIST WITH SOUSA

Winifred Bambrick, noted harpist, who is one of the dozen eminent soloists to be heard here during the engagement of Sousa and his band in the Exposition Auditorium.



lude and gavotte of Bach, while as a harp solo, unaccompanied, Attil will present Renie's "Legende."

### THE PROGRAM

Overture, "The Merry Wives of Windsor".....Nicolai  
"In the Village," from Caucasian Sketches.....Ippolitow-Ivanow  
"Legende".....Renie  
Harp solo—Kajetan Attil.  
"Vissi d'Arte," from "Tosca".....Puccini  
Alice Gentle.  
"Invitation to the Dance".....Weber  
Prelude and gavotte.....Bach  
Violin solo—Louis Persinger.  
Menuet.....Beethoven  
"Serenade a Mabel".....Godard  
(Oboe obligato—C. Addimando).  
"Liebesfreud" from "Carmen".....Kreiser  
"Habaneera" from "Carmen".....Bilzet  
Alice Gentle.  
"Blue Danube Waltz".....Strauss

appeared as guest artists with the Chamber Music Society, an appearance has been arranged for them on February 1 in the ballroom of the Hotel St. Francis, when they will give the entire program.

### 8 DEAD IN STORM

MEMPHIS, Tenn., Dec. 24.—Seven negroes and one white man are reported to have been killed and approximately a score injured in a storm which struck the town of Clarksdale, Ark., seventeen miles northwest of Memphis, late yesterday.

## SOUSA BEGINS S. F. ENGAGEMENT TOMORROW

John Philip Sousa's fourteenth engagement in San Francisco, opening with a matinee tomorrow in the Exposition Auditorium, promises to eclipse the most successful of its predecessors.

Accompanying the great bandmaster on this visit will be eighty-five picked instrumentalists, including a dozen soloists, and at each concert of the series the ensemble will be enhanced by the Auditorium organ.

The program will be augmented by special features in recognition of Yuletide and the twenty-fifth anniversary of the issuance of copyright for Sousa's most famous march, "The Stars and Stripes Forever."

There are three Sousa compositions on the program for the afternoon. One of them, a suite, embraces "The King of France Marched Up the Hill," "I, Too, Was Born in Arcadia" and "Nigger in the Woodpile." It is said to bring out the full measure of Sousa's ability as composer and conductor and of his band's worth as an organization. Then comes "Showing Off Before Company," in which many popular tunes are paraphrased, while Clarence Russell, librarian of the band, explains to the audience the names of the different instruments and their relationship to the combination of harmony. Sousa's latest march, "Keeping Step With the Union," completes the trio.

Four solo numbers are scheduled for the matinee, the performers being Miss Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist, and John Dolan, cornetist. Liszt's Fourteenth Rhapsody, Mascagni's "Hymn to the Sun" and Wood's "Dale Dances of Yorkshire" will be among the ensemble offerings, and, of course, Sousa marches will be demanded and played as encores.

For the evening concert a bill equally varied and inviting is announced. It follows in full:

Overture, "In Springtime".....Goldmark  
Cornet solo, "Carnival of Venice".....Arban  
John Dolan.  
Suite, "Camera Studies".....Sousa  
Vocal solo, "The Wren".....Benedict  
Mary Baker.  
(Flute obligato by R. Meredith Willson.)  
Scene pittoresque, "The Angelus".....Mascagni  
Melange, "The Fancy of the Town" (new)  
Sousa  
(a) Xylophone solo, "Rondo Capriccioso".....Mendelssohn  
George Cary.  
(b) March, "On the Campus" (new).....Sousa  
Violin solo, "Two Movements" (from Concerto in F sharp minor).....Vieuxtemps  
Florence Hardeman.  
Cowboy breakdown, "Turkey in the Straw".....Transcribed by Guion

JAN 8 1922

Oklahoma City

## Pretty Harpist Who Took New York By Storm to Play Here January 21



Miss Winifred Bambrick.

One of the most interesting features of this season's triumphant tour of Sousa's band which plays at the Coliseum January 21, is the playing of young Winifred Bambrick, the young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian hall. Already under the baton of the March King, the unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosi of the harp. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility distinguish the playing of this now risen artist of the harp.

No swift arpeggio, no sudden succession of chords, no run of scales, no too much for her wonderful wrists, her dazzling technical readiness, and she is young and comely, with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her.

## "MARCH KING" REIGNS IN CITY TODAY

Sousa and his band open their fourteenth season in San Francisco this afternoon in the Exposition Auditorium. The advance sale of seats presages an immense audience, with more than 500 disabled ex-service men from the Letterman and Marine Hospitals who will be there as invited guests of "The March King."

Patriotism will be evidenced at this evening's concert also, for in recognition of Sousa's war service a squad of sailors from Goat Island and a detail of U. S. Marines have reserved front row seats, where they can demonstratively manifest their appreciation of the veteran bandmaster's voluntary work for his country.

There are three Sousa compositions on the program for this afternoon. One of them, a suite, embraces "The King of France Marched up the Hill," "I, Too, Was Born in Arcadia" and "Nigger in the Woodpile," and is said to bring out the full measure of Sousa's ability as composer and conductor and of his band's worth as an organization. "Showing Off Before Company," in which many tunes are paraphrased, is a comedy number. Sousa's latest march, "Keeping Step With the Union," completes the trio. It was dedicated to Mrs. Warren G. Harding, wife of the President, and graciously acknowledged by the first lady of the land. Sousa considers it second only to "The Stars and Stripes Forever" as a patriotism-stirring effort.

Four soloists are scheduled for the matinee. Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist, and John Dolan, cornetist. Liszt's Fourteenth Rhapsody, Mascagni's "Hymn to the Sun" and Wood's "Dale Dances of Yorkshire," are among the ensemble offerings.

For the evening concert a bill equally varied and inviting is announced. The Sousa contributions are a suite, "Camera Studies"; a melange, "The Fancy of the Town," described as a welding of tunes popular during the last decade, and another new march, "On the Campus."

One of the novelties will be a "symphonic xylophone solo," with eight players, led by George Carey, playing upon an instrument twelve feet long. The Misses Baker and Hardeman and Mr. Dolan will also contribute solos.

Rounding out the program are Goldmark's overture, "In Spring Time"; Mascagni's scene pittoresque, "The Angelus"; and Guion's transcription of "Turkey in the Straw," a dance humoresque, proclaimed one of the quaintest whimsies in the Sousa repertoire.

At each concert the Exposition organ will contribute to the ensemble effects.



WINIFRED BAMBRICK.  
HARP SOLOIST  
with SOUSA'S BAND.

Portland Ore

DECEMBER 4, 1921.

## Soloists to Be Featured With Sousa's Band

SEVERAL soloists, instrumental and vocal, are included in the personnel of Sousa's band on its present transcontinental tour which brings the band to Portland for afternoon and evening concerts on December 17 and 18. Included in the list are several persons of wide renown among them being Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornetist; George J. Cary, xylophonist; P. Meredith Wilson, flutist; J. P. Schueler, trombonist.

In Florence Hardeman, the famous March King believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell, who also first achieved fame as soloist with Sousa's band. Mr. Sousa predicts that within a few years Miss Hardeman will be acclaimed the foremost woman flutist in America.

# SOUSA'S FIRST EFFORTS

In the sixty-seventh year of his age, and after twenty-nine years of travel throughout America, five tours of Europe and one trip around the globe, John Philip Sousa is still "on the road" and will direct his band in a series of six concerts at the Exposition Auditorium, commencing with a matinee Christmas Day. It will be his fourteenth engagement in San Francisco and reports agree that there is no indication of it being his final one, as he is said to be, as physically robust, mentally keen and artistically perfect as when he delighted visitors to the Midwinter Fair twenty-seven years ago.

Sousa's career may be outlined by incidents, beginning with his birth in Washington, D. C. His father, a native of Spain, emigrated to Portugal by reason of political entanglements, and it is a strange fact that during the Spanish-American War American troops marched to attack the Spaniards to music composed by a descendant of their race.

Kipling essayed to write verses at 13, and Sousa entered his apprenticeship in a military band at the age of 12. The circumstances make it clear, however, that it was not exactly the realization of any youthful ambition.

"When a youngster of 12," he has explained, "I could play the violin fairly well. It was in this memorable year that a circus came to Washington, D. C., where I then lived, and remained for two days. During the morning of the first day, one of the showmen passed the house and heard me playing. He rang the bell, and when I answered it, asked if I would not like to join the show. I was at the age when it is the height of every boy's ambition to join a circus, and was so delighted that I readily agreed to his instruc-

tions that I was to take my violin, and, without telling anyone, go quietly to the show grounds late the next evening.



JOHN PHILIP SOUSA TODAY

"I couldn't, however, keep this stroke of good fortune entirely to myself, so I confided it to my chum, who lived next door. The effect was entirely unanticipated. He straightway became so jealous at the thought that I would have an opportunity to witness the circus performance free that he told his mother, and that good woman promptly laid the whole matter before my father.

"At the time I was, of course, ignorant of this turn of affairs, but early the next morning my father, without a word of explanation, told me to put on my best clothes, and, without ceremony, bundled me down to the office of the Marine Band, where he entered me as an apprentice. The age limit at which admission could be gained to the band corps was 14 years, and I have always retained the two years which my father unceremoniously added to my age at that time."

Sousa's first successful composition, "El Capitan," which achieved immediate success, was the sixth he

# SOUSA'S 14TH CONCERT VERY ELABORATE

John Philip Sousa's fourteenth engagement in San Francisco, opening with a matinee tomorrow in the Exposition Auditorium, promises to eclipse in artistic worth and pecuniary returns the most successful of its predecessors. Accompanying the great bandmaster on this visit will be eighty-five picked instrumentalists, including about a dozen soloists, and at each concert of the series the ensemble will be enhanced by the Exposition organ.

As for the programs, they, too, will be augmented by special features in recognition of Yuletide and the twenty-fifth anniversary of the issuance of copyright for Sousa's most famous march, "The Stars and Stripes Forever." Christmas carols will be played at both concerts tomorrow and in the afternoon more than 500 disabled ex-soldiers from the Letterman and Marine Hos-

had written, the others never reaching the dignity of a production. Before he attained any great degree of prominence in the musical world he submitted an opera to Francis Wilson, offering to sell it outright for \$1500. Wilson liked the opera, but the composer was not fortified by a great name, so he declined to pay more than \$1000 for the piece. Sousa replied that he had spent the best part of a year on the work and felt that he could not take less than his original demand. Wilson was obdurate, and Sousa ruefully put the manuscript back into his portfolio.

Some time afterward a march which the bandmaster sent to a publishing house caught the public favor. The publishers demanded another at once. The composer had none at hand, but suddenly thought of the march in his discarded opera, and forwarded it without waiting to select a name.

While pondering thoughtfully on the subject of a title he went with a friend one evening to the Auditorium in Chicago where "America" was then being presented. When the drop curtain, with a painted representation of the Liberty Bell was lowered, the bandmaster's com-

# Plays Tomorrow

John Phillip Sousa and his famous band come to San Francisco tomorrow for a limited engagement.



# SOUSA'S BAND IS MASTERFUL IN MARCH

By Marion T. Salazar

John Philip Sousa and his band—a band that has grown to double the size of his 50-piece Marine Band of thirty years ago, which was the biggest in the world of that period—opened a three days' engagement with an afternoon and evening concert yesterday at the Civic Auditorium.

John Philip Sousa—the march king. What else need be said?

There are plenty of us who do not understand high-class music and who are not one bit ashamed to say that the best efforts of its best masters bore us.

But Sousa! Well, he's different! There's no other king like Sousa.

The most complicated classics become popular airs in response to his baton, while the most common things, such, for instance, as "Ain't We Got Fun" and "How Dry I Am," become classics when boomed and trilled out by his immense band.

Sousa knows how. He understands what the public like in music. He gives us what we want; he works fast, and, to use a baseball expression, he "mixes 'em up."

While the audience is still applauding the encore of the first number played by the entire band he trots out John Dolan to give it a cornet solo. You have never heard a real cornet playing if you haven't heard John Dolan.

The band plays again, winding up with "Nigger in the Woodpile," wherein you actually can hear the chickens squawking, and then Mary Baker, pretty as ever, comes along and shows that she can sing just as well as she could when she was last with Sousa in San Francisco.

A semi-comic number, "Showing Off Before Company," wherein the band, following the interval, returns to the stage in divisions, gives the audience an opportunity to see how really big the band is.

It has thirty clarinets, five bass horns, a platoon each of cornets, trombones, French horns, saxophones, bassoons, flutes and piccolos and all the other instruments.

This second part of the program includes a harp solo by Winifred Bambrick and a violin solo by Florence Hardeman, and the feature of the opening concert was a new march by Sousa himself, "Keeping Step With the Union," which he dedicated to Mrs. Warren G. Harding.

The printed program is greatly lengthened because of the liberality of the march king in the matter of encores. But Sousa always has been that way. When an audience keeps showing its liking for something he comes back and gives it something better.

# SOUSA PROGRAMS MARKED BY NOVELTY

Twenty thousand miles of travel which covers the "musical invasion" of three foreign countries—Canada, Mexico and Cuba—with more than 500 concerts, is the task that Sousa and his band have undertaken for this season and which includes a three day visit to San Francisco with performances twice each day beginning with a matinee on Christmas Day.

Many musical novelties will feature the concert programs by the band. A beguiling fantasy, "Feather Your Nest"; "The Fancy of the Town," a melange of popular tunes of the past decade; the great bandmaster's new marches, "Keeping Step with the Union" and "On the Campus," besides a cowboy "breakdown" called "Turkey in the Straw," are among the new numbers.

## STAFF OF ARTISTS

One of the happiest of the added attractions of this season's concerts is the staff of vocal and instrumental soloists performing in the different programs. Among the artists are Winifred Bambrick, harp virtuoso; John Dolan, cornet virtuoso; R. Meredith Wilson, solo flutist; George J. Carey, xylophonist expert; Mary Baker, soprano soloist, and Florence Hardeman, violinist.

Here are the programs to be played at the Christmas Day matinee and evening performance:

### SUNDAY AFTERNOON

- Rhapsody, "The Fourteenth".....Liszt
- Cornet solo, "The Volunteer".....Rogers
- John Dolan.
- Suite, "Three Quotations".....Sousa
- Soprano solo, "Carmena".....Wilson
- Mary Baker.
- Hymn to the sun from "Iris".....Mascagni
- A mixture, "Showing Off Before Company".....Sousa
- (a) Harp solo, "Themes and Variations".....Pinto
- Winifred Bambrick.
- (b) March, "Keeping Step With the Union" (new).....Sousa
- (Dedicated to Mrs. Warren G. Harding.)
- Violin solo, "Polonaise in D flat".....Wieniawski
- Florence Hardeman.
- Dale dances of Yorkshire.....Wood

### SUNDAY NIGHT

- Overture, "In Springtime".....Goldmark
- Violin solo, "Caraval of Venice".....Arban
- John Dolan.
- March, "The Stars and Stripes Forever".....Sousa
- March, "The Stars and Stripes Forever".....Sousa

Florence Hardeman, violinist, one of the artists with Sousa's Band, which comes here for six local concerts, beginning Christmas Day.



# THE SAN FRANCISCO CALL AND POST

John Philip Sousa, who brings his band to San Francisco for a series of concerts beginning Sunday afternoon.



# 'OLD GLORY' WILL WAVE AT SOUSA CONCERTS

Old Glory will be much in evidence, spectacularly as well as musically, at both performances by Sousa and his band next Sunday at the Exposition Auditorium. To celebrate the twenty-fifth anniversary of the issuance of copyright of "The Stars and Stripes Forever," Sousa has arranged an unusually elaborate interpretation of that famous march, to be played at the two Sunday concerts with special accessories.

In the matinee audience will be more than 500 disabled ex-service men from the Letterman and Marine hospitals as "the march king's" invited guests. Squads of Uncle Sam's sailors and marines will occupy front seats at the evening concert and demonstrate their remembrance of Sousa's war service as organizer, trainer and leader of a band of 350 recruits at the Great Lakes naval training station.

Aside from those patriotic features the two Sunday programs will be typically Sousean, ranging from such classics as Liszt's "Fourteenth Rhapsody" and Goldmark's "In Springtime" to the frankly bourgeois "Turkey in the Straw," with dozens of catchy numbers in between, including some of the Sousa marches, without which no Sousa program would be complete. Encores will be selected from a list embracing "El Capitan," "Semper Paratus" (March of the Devil Dogs), "Keeping Step With the Union," "Who's Who in Navy Blues," "Comrades of the Legion," "Babers and Spurs," "U. S. Field Artillery," "Bullets and Bayonets" and "Washington Post."

The soloists will be Florence Hardeman, violinist; Mary Baker, soprano; John Dolan, cornetist.

# Sousa and His Band on Christmas Day

A mass of mail orders in Frank W. Healy's office indicates that the season of Sousa and his band at the Exposition Auditorium, commencing Christmas Day, will be no less successful than any of its thirteen predecessors in San Francisco. Mail orders will be filled in the order of their arrival and the box office sale of tickets will begin next Monday at Sherman, Clay & Company.

Sousa's name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than his money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of

FRESNO, CALIFORNIA

## ARRANGES SOUSA CONCERTS

Special Prices Granted School  
Children Of City

Frank W. Healy, under whose auspices John Philip Sousa and his 85-piece band will play at the Fresno Auditorium Friday afternoon and evening, arrived in Fresno today from San Francisco to make final arrangements and complete the plans for their two performances.

Immediately upon his arrival in the city Healy conferred with Commissioner of Finance Charles Dillon, who assured him the co-operation of the city in putting over the noted March King's visit.

Dillon stated this morning that the Auditorium will be in A-1 condition for the concerts, and that acoustics will be greatly improved.

Healy announced today that through special arrangement with Sousa he is able to offer seats for the afternoon concert to grammar and parochial, high school and state college students and teachers in city schools at special prices. The tickets are on sale at Sherman & Clay.

Healy reported record breaking crowds in the municipal Auditorium in San Francisco, and told of an unexpected feature which was staged by the United States marines from Mare Island. The commandant of the marines had received an order from Washington, D. C., to present Lieutenant Commander Sousa with the colors, and at a given time, without any announcement to the management, a detachment of marines, with fixed bayonets, marched into the Auditorium.

Without any ceremony or fuss they simply announced that they were going to present Sousa with the colors. Healy at the door was helpless in the face of the six-foot soldiers of the sea.

A trumpeter with the marines blared out a familiar call which brought the band leader to rigid attention. As he saw the flag with its escort of marines marching down the aisle, he came to a snappy salute.

A section of disabled war veterans from Letterman General Hospital came to its feet and stood at salute, facing the colors.

The marines went through their ceremony without a hitch. Everything was quiet and orderly, and after Sousa had thanked them, they did an "about face" and marched out.

## SOUSA'S NOTED PUBLIC CAREER

No musician, past or living, has had a more remarkable career than John Philip Sousa, who in the 67th year of his life is coming with his famous band to give six concerts in the Exposition Auditorium, commencing with a matinee Christmas Day.

Born in Washington, D. C., at the age of 17 he was orchestral conductor of an itinerant dramatic company, and in 1877 was a violinist in Offenbach's orchestra. Then he became musical director of the Philadelphia church choir "Pinafore" company, and in 1880 was appointed leader of the band of the United States Marine Corps, serving until August 1, 1892, when he resigned and organized a band of his own, which has given concerts throughout the United States and Canada, made three European tours and a tour around the world. He was decorated by King Edward with the Victorian Order, received the grand diploma of honor from the Academy of Music, and was appointed an officer of public instruction of the French Academy.

Whether we admit it or not down here, San Francisco's approval of an artist carries weight. My old friend La Bonte, for instance, came through this city a few weeks ago and made his presence known here but no engagement followed. He went north as you know, and Eugene Roth, manifesting his usual good judgment in art, made the tenor an offer. It was accepted with what results of musical advantage you better know than I. The success of the engagement was no sooner registered than La Bonte became the recipient of flattering offers to return and sing for us. Sid Grauman was the highest bidder, and though he had never heard him he accepted the appraisal of his old home town and sent him to the city for a few days.

ALAMEDA TIMES-STAR

LIEUT. COMMANDER JOHN PHILIP SOUSA



Lieut. Commander John Philip Sousa, the March King, Who Will Appear in the Oakland Municipal Auditorium Area For Two Band Concerts, Afternoon and Evening, Saturday, December 24.

Lieut. Commander John Philip Sousa, the March King, will give two band concerts in the Oakland Municipal Auditorium on Saturday, December 24.

Music lovers of the East Bay region will have a special holiday treat in the form of two programs arranged by the famous leader in keeping with the Christmas spirit, Frank W. Healy, local manager, announced today.

The Oakland concerts will be a celebration of the twenty-first anniversary of the great success, "The Stars and Stripes Forever." Other popular marches that have made Sousa's name known in every part of the world will be played by nearly 100 noted musicians.

This will be Sousa's fourteenth engagement in Oakland and his twenty-ninth year as a band conductor. Although 67 years old he has lost none of his enthusiasm and ability as an artist. He has announced that this is not a farewell concert for he confidently expects to continue in his work for several years.

Among the noted artists who will appear on the program as soloists may be mentioned, J. P. Schuler, trombone; Miss Mary Baker, soprano; John Curewicz, euphonium; Joseph De Luca, saxophone, and Miss Winifred Dambrick, harp.

The seat sale will open Monday, December 19, at Sherman, Clay & Co., Fourteenth and Clay streets, Oakland.

Children will be admitted at special rates to the afternoon concert.

## War Heroes to Be Special Guests Of Sousa's Band

Sousa's band will give two concerts next Sunday in the Exposition Auditorium. Selections appropriate to Christmas will be played with an unusually elaborate interpretation of the patriotic march, "The Stars and Stripes Forever."

More than 500 disabled ex-soldiers from the Letterman and Marine hospitals will attend the matinee as invited guests of Sousa, and in return for his courtesy they have arranged to give him an ovation in which the national colors will be prominent. Squads of bluejackets and marines have been detailed to attend the evening concert, where they will occupy the front seats and enthusiastically demonstrate their appreciation of "The March King's" war service, when he organized a band of 350 sailor boys at the Great Lakes naval training station. Sousa will respond with appropriate music, including "Semper Fidelis" ("March of the Devil Dogs"), which he composed in tribute to the United States Marine Corps.

Aside from the patriotic features the Sunday programs will be typically Sousa, ranging from such classics as Liszt's Fourteenth Rhapsody and Goldmark's "In Spring Time" to the frankly bourgeois "Turkey in the Straw," with dozens of catchy numbers in between, including some of the Sousa marches without which no Sousa program would be complete. Encores will be selected from a list embracing "El Capitán," "Semper Fidelis," "Keeping Step With the Union," "Who's Who in Navy Blue," "Comrades of the Legion," "Sabres and Spurs," "U. S. Field Artillery," "Bullets and Bayonets" and "Washington Post."

The soloists are Florence Hardeman, violinist; Mary Baker, soprano; John Dolan, cornetist; Winifred Dambrick, harpist; George Carey, euphonist, and R. Meredith Williams, bass.



Lieut. Commander John Philip Sousa

## SOUSA AND BAND TO RETURN HERE

Famous Leader Will Give Concert at City Auditorium on March 4.

After twenty-nine years of prodigious travel throughout America, five tours throughout Europe, and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that Lieutenant-Commander John Philip Sousa would be weary of concert-giving and of travel of every sort.

Insofar as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts are things of his own creation, ever of pride to himself. He delights in them, in the long as the people are delighted with them.

THE SACRAMENTO STAR

## Sousa's Father Musician, Veteran of Two Wars

John Philip Sousa



Famous Bandmaster Once Asked  
His Dad Which Proved Best  
Killer: Musket Or Trombone

"There are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," said Lieut. Com. John Philip Sousa. "I have often been asked, from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and civil wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun

or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieut. Com. Sousa and his band come to the State Armory on Friday, matinee and night, Dec. 23. Seats are now on sale at Sherman Clay & Co.

## Band Soloist



Florence Hardeman, violinist, who appears as soloist with Sousa's band during Christmas week.

## 'March King' And Band To Play Here

John Philip Sousa and his famous band will give six concerts in the Civic Auditorium under the management of Frank W. Healy, beginning with a matinee on Christmas day. The dimension of the advance sale indicates that both the afternoon and evening performances of December 25 will be sold out. Six different programs will be presented, and at each concert there will be played for the first time here one of Sousa's latest compositions.

In addition to the instrumental soloists, who are included in the band's membership of eighty-five, Sousa brings with him this season, as special soloists, three American girls, Mary Baker, soprano; Florence Hardeman, violinist, and Winifred Dambrick, harpist. The program for the opening concert next Sunday afternoon is as follows:

Hungarian Rhapsody No. 14.....Liedt  
Cornet solo, "The Volunteer".....Kornet  
John Dolan.  
Suite, "Three Quotations".....Sousa  
"The King of France Marched up the Hill."  
"And I, too, was Born in Arcadia."  
"Nigger in the Woodpile"  
Soprano solo, "Carmen".....Willson  
Mary Baker.  
"Hymn to the Sun," from "Tris".....Mascagni  
A mixture, "Showering of Before Company"  
Sousa  
Harp solo, "Theme and Variations".....Pinel  
Winifred Dambrick.  
March, "Keeping Step With the Union".....Sousa  
Violin solo, "Poincise in D flat".....Violin  
Florence Hardeman.  
Dale Dances of Yorkshire.....Wood

## JAN 9 1922 SPECIAL STEAMER IS SOUGHT FOR SOUSA'S BAND'S FLORIDA TRIP

JACKSONVILLE, Jan. 8.—Probably the most ambitious tour in this direction attempted by any musical organization of its size—that of Sousa's band which comes here Feb. 2 and plays Tampa Feb. 3, for two concerts—is exhibiting even more ambitious designs according to plans of Harry Askin, who handles Sousa's traffic arrangements and who was here yesterday en route to Washington, where he will confer Monday with shipping board officials in an effort to charter a steamer to use for the tour after it leaves Tampa. The band carries eighty-five musicians.

The steamship Kittery is being sought for this charter party and a telegram yesterday from Mr. Askin to local people interested in the concerts, said good progress was being made. It is planned to use the ship from Tampa to Havana and thence to Key West, Miami, Daytona and Savannah.

Sousa's band played in Los Angeles, Cal., Monday, Tuesday and Wednesday of this week to capacity audiences, the total receipts amounting to more than \$20,000 for the three days, the largest ever rolled in by any musical organization on a tour.

The Florida itinerary will begin here February 2, with the band playing two concerts in the Duval county armory, Tampa and St. Petersburg come next on the schedule, then Havana, for five days, then Key West, Miami and Daytona, the band going from there to Savannah and heading north.

## Big Xylophone to Be One of Many Concert Features

What is said to be the largest xylophone ever made was recently delivered to George Carey, xylophone soloist with Sousa's band, and will be one of the chief attractions of the appearance of the world famous musical organization in the Coliseum here January 25. The instrument is twelve feet long, constructed of silver and brass, and represents an expenditure of more than \$5,000.

The use of the xylophone is an innovation in band concerts, and promises to form a pleasing variation in the program to be presented by Sousa in Shreveport. In his great new instrument Carey has realized his long cherished plan to produce impact melody of a quality and degree never before realized from a xylophone.

A feature of the performance will be a demonstration of the fact the xylophone in itself has all the possibilities of a complete orchestra, when Carey will lead eight players in a "symphonic xylophone" number.

# WELCOME FOR FAMED MARCH KING PLANNED

John Phillip Sousa To Arrive  
In Fresno Friday; Two  
Concerts Arranged

Plans for welcoming John Phillip Sousa to Fresno when he arrives here next Friday for two concerts in the Fresno auditorium, have been completed by Fresno Post No. 4, American Legion, according to an announcement made this morning by A. M. Taylor, secretary-manager.

At the last meeting of the post, 150 members volunteered to gather at the post headquarters at 1 o'clock Friday afternoon and march to the Southern Pacific station in a body under the leadership of Commander Roy Harrington. Sousa will arrive on a special train at 1:15 and will be given the "keys" of the city. The first concert will not start until 8 o'clock, giving the committee ample time to accord full honors to the distinguished guest.

It is likely that the mayor's committee under the chairmanship of A. E. Sunderland will co-operate with the Legion and accompany it to the train. A number of city officials including Mayor Truman G. Hart and several of the city commissioners will also be on hand.

In addition to according the lieutenant-commander, who distinguished himself during the war, all honor due his rank, the Legion has gone a step further, in that twenty of its members in uniform will act as ushers at the night concert. Rev. F. G. H. Stevens, chaplain of the post will act as head usher.

Through a special arrangement with W. J. Cooper, superintendent of city schools, Sousa has made it possible for school children and teachers to hear the afternoon concert at reduced prices. The children are turning their names in at the schools and are getting their tickets through the principal. These tickets may later be exchanged for reserved seat coupons at Sherman & Clay.

Further plans for Sousa's welcome will be announced in the next two or three days.

Taylor has requested that those Legionnaires who are to act as ushers get in touch with him immediately and also to hold a meeting at 7:30 Thursday evening immediately preceding the regular weekly meeting of the post.

## NOT NECESSARY TO BLOW A HORN TO BE A MUSICIAN, SAYS SOUSA; GREAT WELCOME TO A GREAT MAN

By G. A. MARTIN.  
THERE are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first rate musicians," said Lieut.-Com. John Philip Sousa, U. S. navy reserves, America's premiere band leader, the march king of the world.

Mr. Sousa is the guest of El Paso today, playing two concerts here at Liberty hall as leader of his own great musical organization.

Is Inspired.  
"I have always believed, since I was a child at my mother's knee, that I have a musical inspiration. I cannot believe that I could ever have produced the number

**A Wurrud From Dinnis:  
"A King Of Our Kind"**  
WID kings, queens an' jacks in the discard.  
Wid royalty shot on the wing,  
In spite of our bein' a republic  
We're cheerin' today fer a king.

But never a crown is he wearin'  
This king of botanical swing,  
John Phillip Sousa's among us,  
Let's forte it—Long live the king!"

—Jimquin.

of marches that bear my name—over a hundred all told—without some inspiration from a power higher than anything we can comprehend. I also believe that the same power attuned or inspired the ears of the public to hear these pieces.

"I have never written a piece of music that I did not feel the inspiration. I have never turned out but one piece that I considered in any manner mechanical. That was 'Imperial Edward,' the march I dedicated to king Edward on my second command to play before him—and that had to be finished in a hurry. For a part of it I felt an inspiration. For the rest, instead of digging down to the vein of gold, I struck a vein of ashes and used it.

"I have often been asked," he continued, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington, and was a veteran of both the Mexican and the civil wars.

**Father a Fighting Trombonist.**  
"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on one more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

So, the great American, composer of more marches than any man in history—and all of them popular, too—is an American, a descendant of an American soldier father. It has been said that he was an Italian, an Austrian—in fact, his nationality has at various times been attributed to many different countries, but Mr. Sousa sets at rest these stories. He was born in the United States and has always lived here, except for such times as he toured the old world with his band—and he has toured every country on the globe and has received enough medals from crowned heads to weight him down when he walks, if he wore them all at once.

**No Beard Now.**  
He values his title of lieutenant commander in the United States navy above all other honors he has received. This title came to him during the world war, when he offered his services to president Wilson in any capacity and was commissioned a lieutenant commander and assigned to the training of the Great Lakes naval training station band. It was the largest musical organization in the world during the great war and its melodies did much to inspire the lads in training as sailors near Chicago.

It was during his service with these lads that the great bandmaster shaved off the whiskers that had made him famous the world over. He declared this morning that he simply felt out of place among so many smooth faced lads and decided to "cut 'em off."

"My beard was forced on me, anyhow," he said. "When I was a youngster I could not get a position as orchestra conductor when I applied for it because of my youth. I decided to grow a beard. Then I had no trouble getting jobs."

The Sousa beard became as famous and as well known as the statue of liberty or the national capitol.

It was a shock to his admirers when he shaved it off, but Mr. Sousa says he likes it better without the whiskers—and the rest of the world "should worry" if he is happy over it.

"In youth I had to grow the beard to make the world believe I was competent to lead an orchestra," he said.

"Now, as I reach the ripper years of life, I have shaved it off to keep company with the youthfulness of the

men directing the affairs of the world."

### A Boy at Heart.

Fifty years a bandmaster and just now rounding out his 66th year of healthy, happy life, Lieut. Com. Sousa is yet a boy at heart, a young man in physique and an athletic sportsman at the zenith of his superb physical attainments.

How does he do it?  
If you regard his ruddy brown skin, his brightly twinkling eyes, his gracefully nervous gestures with hand and baton, his carefree laugh, his erect and wiry figure, his staunch and nimble body, you will say, "He has time cheated." And he has. But how?

An expert horseman, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies—these are the secrets of Sousa's perennial youth.

The versatility of the march king is the more astounding in that his band—for a quarter of a century admitted to be the greatest in the world and now in the zenith of perfection—takes up most of his time.

**Has No Time To Get Old.**  
He has written novels and read hundreds of them; he entertains lavishly at his lovely Long Island home; he has made four tours of Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field.

And the march king is today as spry, as energetic, as enthusiastic and as strong as most men of 35 or less.

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. Sousa is a national institution in the United States, and no man, through 30 years of unceasing effort, has done more to provide the people with entertainment that leaves none but pleasant memories. He is a young man still at 66.

**Personal Magnetism.**  
His personal magnetism has been commented on as one of the remarkable assets of this remarkable man. He is said to exercise what might be termed a hypnotic influence over the men of the band, as well as his audiences.

"I distinctly recall one occasion when the band was to play a selection from 'Faust,'" says one of his players. "By mistake, the librarian did not give me my second cornet part."

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught him. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

**Gets Cordial Reception.**  
Mr. Sousa was given a cordial reception on arrival at the union station this morning shortly before 9 o'clock.

He found E. C. Heid, president of the chamber of commerce, and the presidents of many civic organizations in El Paso at the depot to greet him. Others present were W. K. Ramsey, president of the Real Estate board; Robert Mullin, president of the Salesmanship club; A. R. Millikan, president of the Adclub, and C. A. Wise, who is looking after arrangements for the concerts of the band.

He was met at Straus, west of El Paso, by Alvin Dixon, president of El Paso Rotary; W. C. McCormick, and the writer, who took the 7 o'clock train out of El Paso and boarded Mr. Sousa's train to ride in with him.

Mr. Sousa, after driving to his hotel, was taken to the high school at 10 o'clock to deliver a short talk to the students and teachers, and at noon he was the guest at a joint meeting of El Paso Rotary and Elwanis in the Sheldon.

## SOUSA HAS VARIED PROGRAM TO OFFER

MANY NUMBERS BY FAMOUS  
BAND LEADER HIMSELF;  
2 CONCERTS HERE.

Programs for the two performances of Sousa's band and accompanying artists, Sunday matinee and night, were announced by Mrs. Edna W. Saunders of Houston, who was in Galveston last night. The programs include many band numbers composed by John Phillip Sousa himself, as well as a generous sprinkling of selections by other artists.

The program for the matinee performance is as follows:

Rhapsody, "The Fourteenth"....Liszt  
Cornet Solo, "The Volunteer"....Rogers  
John Dolan  
Suite, "Three Quotations"....Sousa  
(a) "The King of France marched up the hill  
With twenty thousand men;  
The king of France came down the hill  
And ne'er went up again."

(b) "And I, too, was born in Arcadia."

(c) "Nigger in the woodpile."  
Soprano Solo, "Carmena"....Wilson  
Miss Mary Baker  
Hymn to the Sun from "Iris"....

Mascagni  
A Mixture, "Showing Off Before Company"....Sousa  
(a) Euphonium Solo, "Beautiful Colorado"....De Luca

Joseph De Luca  
(b) March, "Keeping Step With the Union" (new)....Sousa  
(Dedicated to Mrs. W. G. Harding)

Violin Solo, "Polonaise in D-b"....Wieniawski  
Miss Florence Hardemann

Dale Dances of Yorkshire....Wood  
The night program follows:

Overture, "In Spring Time"....Goldmark  
Cornet Solo, "Carnival of Venice"....Arban

John Dolan  
Suite, "Camara Studies"....Sousa  
(a) "The Flashing Eyes of Andalusia."

(b) "Drifting to Loveland."  
(c) "The Children's Ball."

Vocal Solo, "The Wren"....Benedict  
Miss Mary Baker

(Flute obligato by R. Meredith Wilson)

Scene Pittoresque, "The Angelus"....Massenet

Melange, "The Fancy of the Town" (new)....Sousa

(A wedding of tunes popular some time during the last decade)

(a) Xylophone Solo—"Rondo Capriccioso"....Mendelssohn  
George Carey

(b) March, "On the Campus" (new)....Sousa

Violin Solo, "Two Movements from Concerto in F sharp minor"....Wieniawski

Miss Florence Hardemann  
Cowboy Breakdown, "Turkey in the Straw"....Transcribed by Guion

The performances will be given at the city auditorium. Seats are being checked at Witherspoons.

## SOUSA AND BAND GOING EAST ON S. D. & A.

Sousa and his band are one big traveling organization that is using the southwest "loop" provided by the San Diego & Arizona railway. Arriving over the Santa Fe from the north this afternoon, Sousa and his band will leave Saturday night on the San Diego & Arizona, to go to Phoenix.

To give the famous band quick service, train No. 52 will be held for departure for the east until after Saturday night's concert at the Spreckels theatre, leaving about midnight, instead of at 10:30 p.m. This accommodation for the band also will accommodate Imperial valley residents who come to hear the last concert of the band here. The Imperial concert patrons will be able to come to San Diego Saturday, hear the concert and return home the same night. Sousa and his band were routed this way by L. J. Spence, traffic director of the Southern Pacific in New York, when the organization planned its transcontinental tour.



lugged ones that wear their skirts so short. I wonder why they do? Of course the older woman of good taste wears a skirt long enough to conform to the canons of good taste but short enough to allow perfect freedom of movement and to escape the dust and dirt of the street."

"You are a famous horseman—what do you think about women wearing knickers and riding cross saddle?"

○ ○ ○

#### Opposes Cross Saddle Riding.

"I have the Southern man's deep seated prejudice against cross saddle riding. I was born in Washington and grew up among the fine old Southerners of Virginia and Maryland. My principal reason for not liking the cross saddle position is that it is not natural and not beautiful. The cavalry muscles of a man are adapted to cross saddle position. A woman who has the lines of grace and beauty is a misfit on a man's saddle. God never intended some women to ride horseback, anyway. There is nothing handsomer than a handsome woman on a handsome horse, if she is riding a woman's saddle. By a woman's saddle I mean a 'side saddle.'"

"My women folks, my wife and my two daughters, ride and they have never ridden cross saddle, except when we were climbing a mountain or sight-seeing somewhere where there were no women's sad-

dlers. I told them it couldn't be done. They could burlesque my conducting, but they couldn't imitate it."

As the interviewer rose to go, Sousa rose and said: "I want to repeat how kind and good everybody has been since the fall. It takes adversity to show us how much people love us and how warmly sympathetic they really are. We find out then who our friends are and we discover friends we never knew we possessed."

○ ○ ○

#### Picture of Good Health

Mr. Sousa still has the pinkish complexion and ruddy red lips of good health which have characterized him always. His black eyes have the same sparkle. He remembers Houston and the big audiences he always has here in the City Auditorium. He likes to play there. Of his program he said:

"Yes, I am playing some of the newer things. Out in El Paso they begged me to play the old things. I did the best I could. Among the new pieces are 'Camera Studies' and 'Keeping Step With the Union.' 'Camera Studies' is a suite. First, there is 'The Sparkling Eyes of Andalusia,' with the pretty Spanish girl in the picture. Then there is 'Drifting to Love Land,' in which I see a boy and girl in a canoe, and he finally drops the paddles, they trail their hands in the water and drift to loveland. The other picture is

'Children's Ball,' and has a lot of romping in it."

Sousa and his band are playing a matinee this afternoon and another concert tonight. They come to Houston under the direction of Edna W. Saunders, who said this morning that fine audiences are already assured to do honor to the march king on what is said to be the most triumphal tour of his career.

## SOUSA IN CALIFORNIA

John Phillip Sousa received a royal welcome from Fresno when he arrived there with his band, 80 strong, for two concerts at the civic auditorium. From the moment of his arrival Sousa was the recipient of an enthusiastic attention.

At the Southern Pacific station he was greeted by a committee headed by representatives of the American Legion, Commissioners William Stranahan and Charles Dillon, representing the city, and spokesmen from the various civic organizations. The committee, about fifty strong, barely escaped being lost bodily in the crowd of Sousa admirers who were on hand to welcome him.

But the biggest demonstration was reserved for his initial concert at the auditorium, where an audience of probably 3,000 persons, a goodly number of them school children, acclaimed him.

"We wouldn't know from our crowds that times are bad," he asserted. "Just as a sample we had 2,900 people at Stockton. It's been the same all over and particularly in California. You know a few years ago we couldn't play such towns as Chico and Marysville, for example, but now the public demand compels us and it is profitable."

A part of the unusual response of the public, the bandmaster declared, was due to the heightening of their artistic ideals and the constantly broadening desire and demand for the best in music.

"The musical art in America is getting better, infinitely so," he asserted. "The crowd that patronize such attractions is but one indication. Another is the fact the managers are increasing their forces year by year. They are not doing this for their health but because it pays them to do it and because the public demand and appreciation requires it."

"Gilmore in his first tours carried a band of 38 pieces. In my own initial tour I had 50 pieces. Today it numbers 80. There has been a normal progress in America in all the finer arts but I believe musical art has registered the healthiest growth."

New Orleans

## JACKIE CONDUCTS BAND



—Photo by Underwood & Underwood.  
After allowing Jackie Coogan the supreme honor of conducting his band, during a concert in Los Angeles, Sousa presented the boy movie star with the ivory baton which he had used all season. And then he had a silver plate attached to the baton, reading "To Jackie from John Phillip Sousa." Sousa and his band will be in New Orleans January 28-29.



## Marines Pay Signal Honor to Sousa on Arrival Here Today

John Philip Sousa, who, with his band, arrives in San Diego today to give three concerts at the Spreckels theatre.



A signal honor was to be paid John Philip Sousa upon his arrival at 1:20 o'clock this afternoon at the Union station with his band for concerts at the Spreckels theatre tonight, tomorrow afternoon and tomorrow night. The Marine band of the second advanced base force was to be turned out through courtesy of Brig. Gen. J. H. Pendleton, commanding the base, to welcome the "March King" and play some of his marches at the station and serve as escort to the U. S. Grant hotel. Arrival at the hotel was to be followed by a concert by the band. This band will soon have the pleasure of first playing a San Diego march which is being written by Sousa.

The naval honors to Sousa are fitting, in that he achieved fame as

leader of the United States Marine band, and is now a lieutenant-commander in the United States naval reserve force. Aside from the honor paid him on arrival, ranking officers of the navy and marine corps here will make tonight a "navy night" at the Sousa band concert. Admiral Roger Welles, Admiral Guy H. Burrage and Gen. Pendleton and their staffs will occupy boxes.

Admiral Burrage also will tender a luncheon in honor of Lieut. Com. Sousa aboard his flagship Charleston in the harbor tomorrow noon.

Critics are unanimous in declaration that Sousa's band is better this year than ever. It numbers nearly 100 high class musicians, and the soloists are of exceptional merit. San Diego is regarded fortunate in securing three concerts, and it appears likely that capacity houses will be in attendance.

Owing to demand for seats, the theatre management announces that reservations of tickets must be taken up by 4 o'clock this afternoon, or the tickets will be placed on sale.

EL PASO, TEX.

## John Phillip Sousa Is Host To Friends At a Dinner

John Phillip Sousa, the march king, is entertaining at dinner this evening at the Del Norte hotel for the heads of various civic organizations of the city who met him at the Union station on his arrival Wednesday morning, and their wives.

Mr. Sousa had already invited his old friends, Mr. and Mrs. G. A. Martin, and their little son, Chris, to be his guests, and after arrival he extended invitations to Mr. and Mrs. Alves Dixon, Mr. and Mrs. Art. R. Millican, Mr. and Mrs. Robert Mullin, Mr. and Mrs. C. A. Wise, E. C. Heid, president of the chamber of commerce, Mr. and Mrs. W. K. Ramsey, and Mr. and Mrs. W. C. McCormick. Messrs. Dixon, McCormick and Martin went to Straus, N. M., on an early train Wednesday morning to meet Mr. Sousa's train and Messrs. Heid, Wise, Millican, Mullin and Ramsey were at the depot when the train arrived to extend a welcome.

Ninety women were present to enjoy the luncheon given by the guild of St. Clement's Episcopal church, which was one of the most delightful affairs of the mid-winter.

The luncheon was held in the undercroft of the church and the tables and rooms were decorated with carnations in bright colors, ferns and smilax.

The service was held at 12:30 o'clock and a short business session was conducted. Mrs. W. D. Mayfield, secretary, gave the yearly report and Mrs. George Maslin, treasurer, gave her report.

Members of St. Patrick's Altar guild will give a silver tea Thursday afternoon, from 3:30 until 6 o'clock, at the home of Mrs. Frank Ainsa.

Mrs. Ainsa is general chairman of arrangements and Mrs. W. L. Brown has charge of the musical program, which is to be given as follows: Vocal duet, Mrs. Yabel Flato and Mrs. Charles Pomeroy; two vocal solos, Mrs. Henry A. Schumacher; vocal solo, Mrs. Charles Andrews; readings, Mrs. C. O. Rucker; group of songs, Miss Estelle Berrien; solo, Mrs. Flato; group of songs, Mrs. Brown. Members of the parish and their friends have been extended invitations.

The guild has planned a benefit entertainment for each month hereafter.

White Rose lodge, auxiliary to the Brotherhood of Railway Trainmen, gave a turkey dinner in Knights of Pythias hall for members and friends.

The hall and tables, at which 100 persons were served, were decorated in the colors of the lodge. Mrs. Gladys Hinshaw entertained with vocal selections and Miss Colclizer played the piano for the dancing.

The chairman of committees on arrangements were Mrs. Ed. Pfeiffer and Mrs. Elizabeth Armstrong, assisted by their committees.

The business women's circle of Westminster Presbyterian church will hold a regular monthly dinner Thursday evening, at 6:30 o'clock.

Miss Evelyn Wise will conduct the devotional service, the subject being "Social Teachings of the Bible."

Misses Addie Krr and Margaret Burr will have charge of the social hour, when games, music and contests will be enjoyed. Mrs. L. C. Majors and Mrs. W. M. Fairley will have charge of the supper.

The hostess, assisted by Mrs. A. W.

## JOHN PHILLIP SOUSA FIRST VISITED AMERICA WITH OFFENBACH IN 1867

Played First Violin in the Orchestra Assembled for the Composer of "La Grande Duchesse"

When Offenbach visited this country in the centennial year of the United States, the young John Philip, son of Antonio and Elizabeth Trinkhaus Sousa, just then a man of two-and twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orpheus aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's band and directed its first performance on September 26, 1892.

The band leader has since composed for his players more than fifty marches. In the modern form of talking machine records alone sales of the "canned" versions of his quickstep marches have exceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands of Great Britain and France, as well as by the most humble of American village bands.

His reason for preferring "The

Stars and Stripes Forever" has been told by Sousa himself. "It is richest in melody and the best in orchestration," he said. "I have other favorites too; and I feel that 'Comrades of the Legion,' which I wrote only recently and dedicated to the American Legion is worthy of a place, but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

Probably second choice of all the Sousa marches is "Semper Fidelis," one of his earlier compositions, based on an old bugle call of the United States army. Equally familiar are "Washington Post," "El Capitan," "Jack Tar," "Thunderer" and "Hands Across the Seas." On his present tour Lieut.-Commander Sousa will include in his already vast repertoire his latest compositions "Keeping Step With the Union," "On the Campus," "Camera Studies," "Who's Who in Navy Blue," "The Last Crusade," "Sabre and Spurs," "U. S. Field Artillery," "Bullets and Bayonets," "Sold Men to the Front," and "Anchor and Star."

Bandmaster Sousa dedicates, as an opening attraction of musical and educational note, the new high school auditorium on Tuesday, January 31, appearing at a matinee and night performance. Tickets will be placed on sale at the Pensacola Stationery Co., Friday, January 27th, at 9 a. m.

## SOUSA WILL BE WITH BAND HERE ON FEB. 3

BUSINESS AGENT SAYS FULLY RECOVERED

Matinee and Evening Performances in Egypt Temple.

John Phillip Sousa, renowned "march king" positively will lead his noted band organization on its appearance in Tampa Feb. 3, on its third tour of the country in the past year, according to J. P. McGrath, business agent for the band who was in the city today completing arrangements for the appearance here. The band will play Feb. 4 in St. Petersburg, these two dates being the only engagements in the state south of Jacksonville and west of the east coast. Both afternoon and evening concerts

will be played in Egypt temple, formerly the casino.

Mr. McGrath said that Sousa, who is celebrating the twenty-fifth anniversary of his masterpiece "The Stars and Stripes Forever," has fully recovered from his recent illness, which caused him to cancel eight weeks of his proposed tour. He has resumed his tour in California and after working through Arizona, New Mexico, Texas, Louisiana and Mississippi will reach Florida terrain at Pensacola Jan. 31.

Feb. 1 and 2 will be played at Tallahassee and Jacksonville, respectively, and after the engagements here and at St. Petersburg, the band goes to Havana where it will play a week at the special invitation of the Cuban government. A date at Orlando was cancelled because of a change in the boat schedules out of Tampa.

On the way north, engagements will be played at Key West, Miami and Daytona, then the band jumps to Savannah.



WINIFRED BAMBRICK, Harpist, is one of the three women who travel as soloists with Sousa's band. They are all high-grade artists. The other two are Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist.



SOUSA  
LETS  
JACKIE  
GOOGAN  
CONDUCT HIS  
BAND AT A  
RECENT CON-  
CERT ~ THEN  
PRESENTS JACKIE  
WITH THE IVORY  
BATON WHICH HE  
HAD USED ALL SEASON '20

## MUSIC MADE IN AMERICA NOW

Sousa, Greatest Bandmaster  
Guest of Rotary

### UNDERGOES REVOLUTION

Musician Keeps 'Em Laugh-  
ing With Humorous Quips

"During the last 12 years, music in America has gone through a revolution. It has been taken out of the hands of foreigners and from under foreign control, and is being made in America, for America and by Americans," John Philip Sousa, world's greatest bandmaster, and dean of American musicians, told Port Arthur Rotarians at their regular weekly meeting at the Plaza hotel today.

"Music is the lifeblood of the professions. If you don't love music for itself, love it for its commercial value," said Sousa to the Rotarians.

Speaking of Rotary clubs in America, Sousa declared that he had never met a Rotarian who is a pessimist. He spoke of the L. B. board throughout the United States where Rotary is advertising its principles.

#### Keeps 'Em Laughing

For more than 30 minutes, Sousa kept the Rotarians and their visiting wives and lady friends in an uproar of laughter as he told humorous incidents of his travels throughout the world.

"There was a time when the American cock-tail followed the flag wherever it went. Now its sneaking. I have found, in traveling around in places where the union jack of Great Britain flies, that the cup of 5 o'clock tea has become almost a religious institution. For its antidote, there is nothing like a nip of Scotch and soda.

"Don't kick. Get up a spirit of sympathy. Now I am fairly oozing with sympathy. There was an old char woman in a St. Louis hotel whom I felt intensely sorry for, and decided to bring a ray of sunshine into her sorrowful life. I got a ticket to one of my concerts and took it to her. 'My good woman, your life must be hard,' said I, 'and I wonder if you would like to go to a concert Thursday night?' 'Faith,' says she, 'is it the only night you have off?'"

Sousa was introduced to the Rotary club by A. M. Culpepper, who is bringing Sousa and his band to Port Arthur, "as America's foremost musician."

#### The Introduction

"It was the most modest introduction I ever had from a manager of one of my concerts," responded Sousa. "He should at least have introduced me as the world's greatest musician, and I hope next time I come to Port Arthur he will introduce me as the greatest musician in the universe."

"In fact, in the recent communi- cations from Mrs. Venus, Naples, and other stars, I have learned that I have been introduced as the greatest musician in the universe."

## Foremost Virtuoso of Harp Is to Appear Here With Sousa's Band



MISS WINIFRED BAMBRICK.

One of the happiest of the added attractions of this season's concerts Sousa's band is the brilliant staff vocal and instrumental soloists performing in the different programs provided by the March King. Stars of the first magnitude, in addition to the great ensemble of lined band instrumentalists, are w at the command of the famous der, and, by reason of these ex- ordinary resources, the always ex- sive repertoire of the organiza- n has been enlarged and extended o musical fields of fine adventure it are not open to any other band nization now, or ever, before the blic.

Precious and memorable examples great compositions for the harp w enrich the program of Sousa's ed, which, has been Winifred mbrick, foremost virtuoso of the harp, is to appear here with Sousa's band.

ing harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-mod- ern harmonies of Debussy. Her lu- minous and potent phrasing of the works of Ravel, Dubois, Kastner, Schuetze and others. At every ap- pearance with Sousa's band, this young harpist continues to astonish critics and amateurs, artists and lay- men, with the roundness, clarity, crispness and contrasts of her tone. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it.

The Sousa band, with its splendid group of soloists, will play Wednes- day afternoon and evening, Jan. 16, at the first band concert of the sea- son at the Plaza hotel.

### TO JOHN PHILLIP SOUSA

My Dear John: I enjoyed your concerts yesterday very much, and want to take this opportunity of expressing to you the appreciation of one of the laity for what you are doing for music in America. Both the programs were filled to the brim with good, clean American music and I know Fresno is feeling better today because of your visit. Call again, John.  
FATHER FRESNO

## SOUSA'S BAND COMES TO KYLE ON JANUARY 27

Sousa's band, world famous, comes to the Kyle theatre here Jan. 27. This was the announce- ment extraordinary made by Man- ager Aaron Laskin yesterday, fol- lowing the visit of Henry Askins, advance man for the band, which will contain 86 pieces, led by Sousa. This is the announcement made yesterday by Henry Askins, ad- vance agent for the world famous band of 86 pieces, led by John Phillip Sousa, which is now headed toward Shreveport on a tour which will include all of the more impor- tant cities of the south and west. The matinee performance will be especially for school children. Mr. Askins said, and prices will be scaled so as to be within the reach of all. Among the attractions on the program for this entertainment is Mr. Sousa's original number, "Showing Off Before Company," which is said to be one of the most unique performances ever staged by a musical organization, the stage being bare and the in- dividual members of the company performing stunts and paraphrases of popular musical productions. The night program will be en- tirely different from the matinee and will be planned to appeal to the lovers of the best in music. Mr. Askins said. It will contain com- positions, notably his "Camera Studies," "The Fancy of the Town," and his latest march, "On the Campus." Other features will be the offer- ings of Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophone soloist. The company carries twelve so- loists altogether, picked by Mr. Sousa from the best talent of the country in their respective lines. Besides the ones named above are Miss Winifred Bambrick, violin; R. Meredith Wilson, flute; William M. Kunkel, piano; Joseph Norrito, clarinet; John Gurewicz, saxo- phone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schuler, trombone.

## Sousa Lets Jackie Coogan Conduct Band; Then Gives Him the Baton



After allowing Jackie Coogan the supreme honor of conducting his band during a concert in Los Angeles, Sousa presented the boy movie star with the ivory baton which he had used all season. And then he had a silver plate attached to the baton, reading "To Jackie from John Philip Sousa."

—Photo by Underwood & Underwood, N. Y.

## Sousa Has Magnetic Influence Over Men



JOHN PHILIP SOUSA.

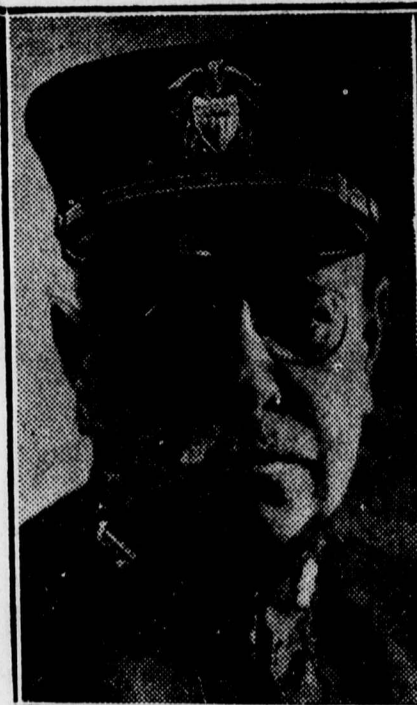
A story of the personal magnetism of Lieut.-Commander John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the U. S. Customs service in greater New York.

"Sousa, in the days I was under him" in the Marine Band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from "Faust." By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught him. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Lieut.-Commander Sousa and his world famous band come to The Coliseum, Dallas, January 19.

## Sousa and His Artists Present Two Concerts for Galvestonians

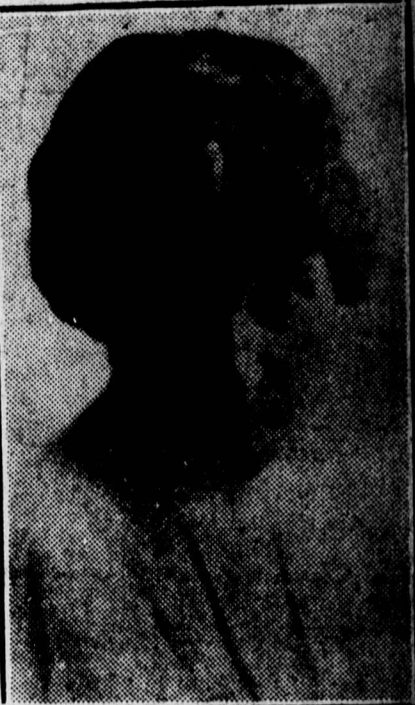


JOHN PHILIP SOUSA.

LIEUTENANT-COMMANDER John Philip Sousa and his band of eighty-five musicians, the largest ever assembled under his baton, will give two programs at the city auditorium today, one in the afternoon and one at night. They are presented in Galveston by Edna W. Saunders.

The soloists with Sousa's band this season are Miss Mary Baker, who was with Sousa's band last year and who will sing at both afternoon and night concerts; John Dolan, concert virtuoso; Ellis McDiarmid, flute soloist; George J. Carey, who has achieved fame with his remarkable especially constructed xylophone, and Miss Winifred Bambrick, harp soloist.

Lieutenant-Commander Sousa has



MISS MARY BAKER.

heard and appraised hundreds of musical aspirants, among them most of the great solo and band cornetists of the past quarter century, and it is estimated that in the hundreds of bands sent out from the Great Lakes training station he trained more cornetists than any living teacher.

Lieutenant-Commander Sousa believes he has discovered a premier cornet virtuoso in John Dolan, who succeeds Herbert Clarke, the veteran star cornetist of Sousa's band who has retired for a rest at his home in Huntsville, Ontario.

This latest star of Sousa's band is by way of being a matinee idol as well as a great cornetist and Sousa was impressed at sight of him before he had heard him play.

## Sousa and His Famous Band At Coliseum on January 19

The appearance of John Philip Sousa and his famous band in a Dallas concert, Jan. 19, will be one of the highlights of the music season of the early New Year. It is being awaited with breathless interest by young and old.

This world famous group of instrumentalists appear at the Coliseum under the local management of MacDonal-Mason. It has been rumored through the east, that this will probably be the last transcontinental tour that Lieut. Commander John Philip Sousa will make with this eminent group of instrumentalists. Therefore no one, who is a lover of music and an admirer of this great bandmaster can afford to miss this concert here.

If Lieut. Commander John Philip Sousa had not achieved and held pre-eminence as March King, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its twenty-eighth consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a High Gun" among the best wing and trapshooters of the world and as a nimble and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour Lieut. Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina, which he and a group of his contemporary sportsmen own and control. This well wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home and haunt of all the game and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States. There with a few friends the March King will take his well-earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

For the autumn and winter trap-shooting tournaments and competitions, Lieut. Sousa is widely entered and in various sections of the United States. The hand that wields the band baton also carries a wicked trigger-finger and the best marksmen in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out towards the traps.

## Six Famous Soloists With Sousa's Band Here, Thursday

### CUBA ANXIOUS TO HEAR SOUSA

Coming of Famed Leader and  
His Grand Band Hailed as  
Gala Event Upon Island

Special to The Times.

Havana, Cuba, Jan. 21.—A deal started here by Harry Askins, manager for Lieutenant-Commander John Philip Sousa and his band, and subscribed to by the leading theater owners of Havana promises to make this place one of the centers of American winter theatricals during the coming season. The plan is to present the entire New York Hippodrome show in the Cuban capital city.

Theatrical people look to the appearance of Sousa demonstrate whether or not the venture can be profitably carried out. It is believed that by bringing first-class stage attractions to this city a great number of tourists will be attracted who would otherwise remain in New York, Chicago, and other cities throughout the winter, but who would prefer to spend the winter in a warm climate if assured of a strictly high-class amusement program.

Sousa and his band will be in Havana for six days beginning Tuesday, February 7, giving one performance daily at the National Theater. If the contemplated program is carried out it is planned to make the appearance of the band here a yearly feature.

Of the six soloists of nation-wide fame, who appear with John Philip Sousa and his world-famous band here Thursday matinee and evening, Florence Hardeman, solo violinist, is one of the outstanding members of this galaxy. The others who complete this half dozen of stars are George J. Carey, one of the most famous xylophone players in the world; Miss Winifred Bambrick, well known harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flutist of demonstrated superiority, and Miss Mary Baker, soprano soloist.

In Florence Hardeman, solo violinist, the famous march king believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell, who also first achieved fame as soloist with Sousa's band.

Miss Hardeman is a Kentucky girl born in the town of Hardeman of the Blue Grass country near Lexington. She was the prize pupil of the Cincinnati conservatory of music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans, who subscribed a fund to send the brilliant young musician to Russia, where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a violin, which she still cherishes, both from its high intrinsic value as a concert violin and for the sentimental significance of its bestowal.

Lieut. Commander Sousa is proud of his youthful protege and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

The special matinee price for school children makes it possible for many hundreds of children to enjoy this great aggregation of musicians. From the unusually heavy sales at the box office at Bush & Gerts, capacity houses will greet both the matinee and evening performances.

## Sousa's Band Pleases Brilliant Assemblage at Spreckels Last Night

By DON SHORT

Never before has it seemed possible that so much to hear, to see and to think about, could be crowded into such a short space of time as that Lieut. John Philip Sousa affords his audiences with his wonderful band.

Example was shown last night when the band gave its opening program of the present engagement at the Spreckels theatre. The brilliancy of the audience may have been some further inspiration to the musicians to do their best.

The flashy uniforms of admirals, lieutenant commanders, captains and lieutenants of the navy, generals and colonels of the marine corps and lesser officers of the army and aviation corps, were in evidence in the boxes and throughout the house, which except for a few rows directly in front were crowded.

Lieut. Sousa is said to be particularly happy when his band is playing. Not a minute is lost. There are no waits and no stalling for applause. An encore is instantly forthcoming. In fact, Sousa is more liberal with encores than any other director of a music program that has ever appeared here.

The big band is directed in turns by Sousa and by John Dolan, the eminent cornetist. Sousa directs his favorite marches as by automatism. The heavier work is turned over to Dolan, who directs the vocal and violin numbers.

Nevertheless, Sousa is as full of the music spirit as ever. Time hath not power to change, nor age to dampen the ardor of his musicianship, and what is more potent—his exuberant showmanship. He is of America and for America, and until you have heard his band you do not know all of America.

Pre-eminently Sousa is an entertainer of his public. Laekadalsical in style of conducting, even to the apparent extent of negligence, he never misses any of those essentials to make a splendid show.

He builds his climaxes for the eye as well as the ear. In his march, "Stars and Stripes," always the chief thrill of his concerts, he brings a quarter of his ensemble down to the footlights, where they send forth a tone of tone.

He has all sorts of contraptions to add realism to the meaning of his marches and arrangements. You can hear the spurs and sabers rattle and clink when he gives you his version of cavalry life. You can follow the bride and the bridegroom to the altar and on their wedding journey in his transcription of "The Love Nest," by George M. Cohan.

Concise and forceful, potent and real is Sousa's every excursion. He stirs the imagination by his strenuous insistence on the story and his meaning.

He is most successful when he is painting pictures for you, yet he has a musical perception which is ample for the needs of his more classical endeavors.

Sousa's soloists are in harmony with the well-timed precision of the band. Mary Baker has a sweet, clear soprano voice and her style is suitable to semi-pyrotechnical numbers. She sang "Carmena" with rare skill, and for encores gave the familiar numbers, "Carry Me Back to Ol' Virginny" and "By the Waters of Lake Minnetonka."

Miss Florence Hardeman is a violinist of skill, and she held every attention of her audience. She gave Wieniawski's polonaise in D flat, and also played Drida's "Souvenir."

The euphonium playing of Joseph DeLuca won high praises, and John Dolan's cornet and trumpet solos were thrilling and doubly pleasing. During a short intermission Miss Winifred Bambrick gave a wonderful dissertation on the Italian harp. Although not programmed as a soloist, Miss Bambrick nevertheless is an important link in the machinery of the huge band. She is the only woman musician in the large throng of 82 men. She is quite young and is a native of Canada. Her father is a grocer of Ottawa, Canada.

Among the heavier works rendered by the band last night were Liszt's 14th rhapsody; Mascagni's operatic selection, "Hymn to the Sun," and Sousa's mixture, "Showing Off." Old time and new favorite marches given as encores were: "El Capitan," "Who's Who in the Navy," "U. S. Field Artillery," "Comrades of the Legion," "Sabre and Spurs," "Semper Fidelis" and "Stars and Stripes Forever."

There will be a matinee this afternoon and another concert tonight.



## LIEUT. COM. JOHN PHILIP SOUSA HERE WITH BAND JANUARY 25TH

Not quite thirty years ago, John Philip Sousa started in his own way to make music lovers of the American people. He assembled a band of fifty pieces, the largest then in existence, and taught them to play music that the great mass of the people could understand—and music that the most discriminating artists could not criticize.

That is the secret of Sousa's wonderful popularity today. With a band practically double the size of the marine band, with which he first achieved fame, he is making a tour of the United States, giving concerts at popular prices, and taking his audiences by storm at every stop. In addition to his own incomparable marches, he takes the masterpieces of composers like Liszt, Mascagni, Massenet and Goldmark and plays them as they were intended to be played, with an appeal that interprets them to every man, woman and child in the house.

"Sousa knows how," writes one newspaper man from San Francisco, where the band appeared recently. "He understands what the public likes in music. He gives us what we want; he works fast, and, to use a baseball expression, he 'mixes 'em up.'"

"There are plenty of us who do

not understand high-class music, and who are not one bit ashamed to say that the best efforts of its best masters bore us."

"But Sousa! Well, he's different! The most complicated airs become popular music, in response to his baton, while the most common things, such, for instance, as 'Ain't We Got Fun' and 'How Dry I Am,' become classics."

Sousa and his band will appear in Shreveport for the first time on Jan. 25. Already in the past few months they have traveled more than 150,000 miles in the United States and Canada, and have delighted thousands of people at each performance. In 18 engagements recently more than \$120,000 was realized. And all because Sousa gives the people what they want, when they want it!

Sousa takes pride in the fact that his extraordinary band has been completed without outside financial help, and that it is, and has always been, a self-supporting organization. And it is self-supporting without indulging in the luxury usually accorded to great musicians of charging high admission prices.

Sousa and his band will be at the Fair Grounds Coliseum for two performances, Wednesday, Jan. 25.

that man hereafter become stockholders on the first Monday in January of each year, beginning

PORT JOURNAL

## AT THE COLISEUM



The greatest factor in the revival of musical interest in America—Lieut. Commander John Phillip Sousa.

## SOUSA'S ORGANIZATION SAID TO BE THE MOST COMPLETE IN WORLD

Nearly 100 Artists in Personnel  
of Band—To Play Here  
January 25.

The largest and most complete band in the world, the world's biggest xylophone, the greatest collection of individual solo artists ever assembled in one musical organization, under the direction of the world's foremost composer and band leader—these are a few of the superlatives with which the public has grown accustomed to associate Sousa and his band, scheduled to appear in Shreveport Wednesday, Jan. 25.

Only a finished executive, a master of the art of orchestration, could have gathered and cemented into a perfectly functioning organization this band with a personnel of almost 100 artists, each a con-

summate master of the instrument on which he performs. No band leader except Sousa could hold together so great a variety of individual genius. How the march king does it is a mystery, even to those who have been associated with him for years. Thurlow Parker, inspector in charge of one of the offices of the United States customs service in New York, thinks that he knows the secret. His explanation is as follows:

"Sousa, in the days I was under him in the Marine band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from 'Faust.' By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught him. I was like one

hypnotized, and to my astonishment I found myself playing the part with perfect ease without the notes. I firmly believed I was hypnotized by the great leader that day."

Shreveport people will have an opportunity to judge for themselves of the mysterious power possessed by Sousa. Out in California recently he inspired staid, bored, newspaper men to poetry, and the size of his audiences were limited only to the capacity of the house in which the performances were given.

## SOUSA WILL BE ASKED TO ADDRESS CHILDREN OF LOCAL SCHOOLS

Will Be Asked to Speak For  
Benefit of Pupils in "Music Memory Contest."

John Philip Sousa, famous composer of marches and world's greatest band leader, will be asked to make an address for the benefit of the children in the "music memory contest" during the matinee performance to be given on his appearance here with his 86 piece band January 25, according to Mrs. J. M. Gorton, supervisor of music in the Shreveport public schools. "Sousa's patriotic composition, 'Stars and Stripes Forever,' has been chosen by the children of the Shreveport schools as their favorite number," Mrs. Gorton said yesterday, "although they have had an opportunity to compare it with many of the famous offerings of the great artists of the past. They took forward to the seeing of Sousa and hearing him render his great march in person as one of the greatest privileges of their lives."

Mrs. Gorton stated that 2,500 tickets for the matinee performance will be sold to the children of the grammar school grades in the schools of the Shreveport territory at an especially attractive price, and that the school board will be requested to dismiss the schools an hour earlier on January 25 in order that those of the children who desire to do so may attend the concert. It has been suggested that the young folks be provided with flags, with which to stage a patriotic demonstration during the rendering of "Stars and Stripes Forever."

It was pointed out that the children of the rural schools will have the same opportunity as those of the city to attend the matinee. Tickets will be handled through the teachers of the various schools.

## NOTED WOMAN VIOLINIST TO BE HERE WITH SOUSA'S BAND



Miss Florence Hardeman.

In Florence Hardeman, solo violinist of Sousa's Band, which appears at the Coliseum on January 25 for two performances, the famous march king believes that he has one of the greatest women virtuosos of the day, and a worthy successor to Maude Powell, who first achieved fame with Sousa's Band.

Miss Hardeman is a Kentucky girl, born in the town of Hardeman, in the famous blue grass region. She was the prize pupil of the Cincinnati Conservatory of Music, and later studied in Russia under the great Auer, as a fellow student with Heifetz. The training in Russia was made possible by a fund subscribed by Charles Taft, Julius Fleischman and other prominent Ohioans, whose attention she attracted while a student at the conservatory.

On her return to this country Miss Hardeman gave a concert in which she more than justified the confidence of her benefactors. On this occasion she was presented

with one of Ole Bull's famous violins, which she still uses for her concert appearances.

Among Miss Hardeman's offerings for the Shreveport will be "Two Movements from Concerto in F-sharp Minor" by Vieuxtemps, and "Polonaise in D-flat" by Weinawski.

## Sousa Praises Americans

"The American musician of today is the most versatile, the most adaptable and the most thorough of all artists."

This statement, coming from Lieut. Com. John Philip Sousa in a recent interview, is really his admission that the world-famed band organization he will bring to Macauley's Theater for afternoon and evening concerts on Wednesday, March 22, is the finest assemblage of instrumentalists he had commanded in his twenty-nine years before the public. For, as a matter of fact, Sousa's band this year is pre-eminently a band of young American musicians, and by reason

of this fact the "March King" looks upon the present as his banner year in his long career of band leadership.

Sousa's compliment to the American musicians of the present day is given after his many years of observation of the talents of musicians of many races. He has lifted his baton over the devoted heads of scores of illustrious individuals from almost every country of Europe, and some of these have been really great individual artists.

## YOUTHFUL CRITIC GIVES IMPRESSION OF FIRST SOUSA CONCERT TODAY

Believing the best critic of good music is the child, the Journal has asked one of the hundreds of boys to tell what he heard at the concert this afternoon at Coliseum given by Sousa's band. Here goes:

"Say, it's too bad you couldn't get to hear Sousa. It was great. Me and a bunch of other fellows from our school went out to the Coliseum this afternoon. Our teacher told us Sousa was a wonderful man and he sure has some band."

"I don't know all the names of the pieces they played, but they sure was good ones. Teacher told us Sousa was the march king of the world. But he didn't do any marching this afternoon. All he did was stand still and make funny motions with a stick in his hand."

"Funny thing was all those men making music watched him. Teacher said they play by notes, but I asked Jimmie, he lives on our block, about it, and he says like me, that those musicians seems to play just like that stick goes up and down and sideways."

"All afternoon that band played the kind of music which make a fellow feel just like getting up and hollering 'hooray.' Some of the kids stamped their feet. Just couldn't make them behave. We didn't stamp ours. We know better and besides teacher was sitting right in front of us."

"I nearly forgot to tell you about that girl what sings. She's great all right and the kids just clapped until she had to come to the front again and sing some more songs. And there were others, some men, who played funny looking things, but they sounded all right."

"I'm gone to ask my papa to take me again tonight and Jimmie says he's gone to do the same. It was great and all the kids enjoyed it."

Jimmie says Sousa is gone to stay here. But I told him he was off his base. Sousa travels, teacher told us. But we sure hope he will come back again."

Sousa and his band will appear for the final performance of the current season at the Coliseum tonight at 8. The program follows:

1. Overture, "In Spring Time" (Goldmark)—The principal theme, a fiery subject delivered by the single reeds. This is worked over with such modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard, birdlike passages are re-introduced, after which a final section brings the overture to a brilliant conclusion.
2. Cornet Solo, "Carnival of Venice" (Arban), Mr. John Dolan.
3. Suite, "Camera Studies" (Sousa). (a) "The Flashing Eyes of Andalusia," (b) "Drifting in Loveland," (c) "The Children's Ball."
4. Vocal Solo, "The Wren" (Benedit), Miss Mary Baker. (Flute obligato by Mr. R. Meredith Wilson.)
5. Scene Pittoresque, "The Angelus" (Massenet).
- Interval.
6. Melange, "The Fancy of the Town," new (Sousa)—A welding of tunes popular some time during the last decade.
7. (a) Xylophone solo, "Rondo Capriccioso (Mendelssohn) Mr. Geo. Carey. (b) March, "On the Campus," new (Sousa).
8. Violin solo, "Two Movements from Concerto in F-sharp Minor" (Vieuxtemps) Miss Florence Hardeman.
9. Cowboy Breakdown, "Turkey in the Straw" (Transcribed by Gufo).

Encores will be selected from the following compositions of John

## HEATED FOR SOUSA BAND CONCERTS

Stoves to Be Kept Burning  
For Day Preceding Con-  
cert Here.

Preparations are under way to place a dozen or more large gas stoves in the Coliseum building at the Fair Grounds to assure a comfortable house for the audience that attends the matinee and night performances of Sousa's band, on Wednesday, Jan. 25. These stoves will be kept burning all day prior to the concert, and it is hoped to avoid the conditions encountered at the Coliseum last year when visiting artists were forced to wear their overcoats throughout the performance.

A dispatch from Sacramento, Cal., where Sousa and his band appeared three weeks ago, stated that the band encountered freezing weather and a house without heating arrangements there, but played to an audience of more than 2,000. More than 5,000 seats already have been sold for the matinee performance in Shreveport and it is hoped to

Anthony  
Shreveport Jo  
Jan. 21

## TRACTION CO. PREPARES TO HANDLE CHILDREN AT SOUSA CONCERT JAN. 25

In response to inquiries regarding the transportation problem created by the great number of school children desiring to attend the concert by Sousa and his band on January 25, at the Coliseum, E. E. Jacobs, secretary of the Shreveport Railways Company, stated yesterday that adequate arrangements will be made to take care of the students.

"We always take care of emergencies like this," Mr. Jacobs said, "and if the school authorities will notify us in time, and will arrange to have the children at the car lines ready to board the cars with the least possible confusion and delay to traffic on the lines, we will have cars there to take care of them."

No request has been received from the school authorities to re-

Shreveport Times  
Jan. 12

## School Children Are Learning Names of Musical Instruments

A novel feature in connection with the music memory contest in the Shreveport public schools has been introduced through the enthusiasm of the children over the expected appearance here of Lieut. Com. John Philip Sousa and his band on January 25. They are now learning the names and appearance of the various musical instruments used in the great band, and to identify them by their band, and to identify them by their names through the medium of phonographs, according to Mrs. J. M. Gorton, supervisor of music in the Shreveport schools.

Most of the children have clipped pictures of the famous band leader from the newspapers for their scrap books, and are now adding pictures of the various musical instruments, clipped from musical catalogues, Mrs. Gorton said. A number of the pupils of the schools will be exhibited in a show window within the next few days.

# LIONS CLUB HERE WILL BE HOST TO SOUSA ON JAN. 25

**Famous Director Will Be Feted  
By Local Organization at  
Luncheon.**

Lieutenant Commander John Philip Sousa will be the guest of the Shreveport Lions' Club at luncheon Wednesday, January 25, according to advices received this morning from El Paso, where the world famous director and composer with his band began their tour of Texas yesterday. The march king expressed himself as being highly gratified when told of the receipt of the telegram from the Lions asking him to be their guest. Beginning yesterday, Sousa and his band are making a tour of the gulf states and Cuba which will round out an itinerary that has taken them over more than 30,000 miles of railroad within the last few months, and has included all of the principal cities of the United States and Canada. On reaching Jacksonville, Florida, on February 2, the band will board a shipping board steamer that is being chartered for them, in which they will complete the tour of Florida, make the jump to Havana, Cuba, and back to the eastern coast where they will give a series of performances at Savannah, Charleston, and other cities on their way to New York. Sousa is proud of his band as the most traveled musical organization in the world, and as a distinctive American organization. And while the productions of the old world masters will find a place in the program, the music that is presented here on the two performances to be given by Sousa and his band on January 25, will be distinctly American music.

Anthony  
The Shreveport  
January 25

# MARCH KING IS HONOR GUEST AT LIONS' LUNCHEON

One of the most elaborate entertainments ever presented by the Lions' club was today tendered to Lieutenant Commander John Philip Sousa, honor guest of the Lions at their luncheon at Hotel Youree. When Sousa entered the room the High School band, composed of 25 pieces, was playing one of the most famous marches ever written, "The Stars and Stripes Forever," which seemed to please Sousa very much. As he was seated as honor guest of the club, President Kahn invited all of the boys in the band in taking their seats at the luncheon table to file by him and accept the privilege of shaking hands with the noted composer. President Kahn, in introducing Sousa, gave a brief sketch of his life and activities, as well as his many attainments, calling attention to the members of the club of the fame acquired by this great musical genius, and commented on his activities as leader of the United States Marine band, as well as leader of the Great Lakes Naval band during the war. Mr. Kahn also referred to Sousa's five triumphal tours of Europe, as well as the fame acquired to the everlasting memory of his comic opera productions, and also reminded the 200 guests present of the fact that his band compositions are known by every music organization and played by 20,000 bands in this country alone. Sousa, in replying, gave a most entertaining talk, reviewing many pleasant occasions of his life at different parts of the world, where he acquired fame. At the conclusion of his remarks, Sousa was given an ovation which lasted several minutes. His pleasing personality, as well as his modesty, endeared him to those pres-

# SPECIAL TO BRING MINDEN CHILDREN TO SOUSA CONCERT

**Greenwood Children Also Preparing to Attend In Body.  
Local Kiddies Included.**

A special train from Minden, La., will bring several hundred Webster parish school children to Shreveport for the matinee performance by Sousa and his band, Wednesday, Jan. 25, according to information received last night by Mrs. J. M. Gorton, supervisor of music in the Shreveport public schools. The children of the Greenwood (La.) school are also preparing to attend in a body, it is said, as well as those of a number of other towns and villages in the Shreveport territory. In the Shreveport public schools the quota of tickets allotted to the grade school children is practically exhausted. The children of the schools, looking forward to the appearance of the great band, are busy clipping from musical catalogues the pictures of the various instruments used by Sousa in his 86-piece band, and pasting them in scrapbooks, Mrs. Gorton said. Under the direction of the music teachers in the schools, they are also learning to identify the tones of the instruments through the medium of the Victrola. A number of the most effective of these scrapbooks will be placed on exhibit in a downtown show window within a few days. While the matinee performance, to begin at the Coliseum at 3 o'clock, Jan. 25, will be staged especially for the benefit of school children, the range of selections will be such as to delight persons of all age and all musical tastes, it is announced. At this concert Sousa will give his famous interpretation of "Showing Off Before Company," which has been pronounced one of the greatest stage hits of the current season. The evening program will be entirely different from that of the matinee. Tickets went on sale yesterday for both performances at Hirsch & Leman's book store, in the Simon building.

Shreveport Journal  
Jan. 24

# PLAN BIG WELCOME FOR GREAT DIRECTOR

John Philip Sousa, the master creator of magic marches, and his world-famous aggregation of artists, will be given one of the greatest and heartiest welcomes in their experience at the Coliseum Wednesday afternoon and night, judging by the enthusiasm which the mention of their coming elicits in Shreveport today. Members of the Lions Club are looking forward to the pleasure of greeting Commander Sousa as their honor guest at the weekly luncheon meeting Wednesday afternoon. President Leon I. Kahn of the Lions and his fellow members have been working faithfully to make the reception of Sousa a notable event. The program which Commander Sousa has arranged for the Shreveport appearance of his band is one which is sure to win the acclaim of the audiences. He is probably the only American composer today who knows how to make his music understood by all people. He satisfies the seeker of the artistic, and, without sacrificing any of the nice points of harmony, also can make his strains a last memory with those who are untrained in musical technique. His marches and melodies will be hummed for weeks in Shreveport by hundreds who are privileged to hear his band. In addition to the band selections there will be a number of specialties which furnish that delightful element—variety.

# SCHOOL CHILDREN TO BE GIVEN CHANCE TO HEAR SOUSA'S BAND

Both city and rural school children of the Shreveport territory will have an opportunity to hear Sousa and his band on their appearance here, Jan. 25, according to the announcement yesterday by C. E. Byrd, superintendent of schools, and Mrs. J. M. Gorton, supervisor of music. While it will not be possible to dismiss the schools, those children who wish to attend the matinee performance at the special low price offered for children will be excused, Professor Byrd said. This action is taken by the school authorities in recognition of the fact that the children enrolled in the Shreveport music memory contest have unanimously adopted Sousa's "Stars and Stripes Forever" as their favorite composition. It is the desire of the officials that the children have an opportunity to see the great composer and hear him render his incomparable march in person. Harry Askins, manager of Sousa's band, on the occasion of his recent visit here, proposed to sell 2,500 tickets to the children in the grade schools of Caddo parish at a special price of one-half the advertised price for children, in recognition of the compliment paid by them to Mr. Sousa in expressing their preference for his great march over the compositions of dozens of other famous composers, living and dead. These tickets are now on hand, and are being distributed to the children through the public school teachers. Rural school teachers may secure them for their pupils by writing Mrs. J. M. Gorton, 517 Robinson place, old telephone 3933. Members of the American Legion have expressed their desire to cooperate with the school authorities in making the appearance of Sousa here an opportunity for a patriotic demonstration on the part of the school children by furnishing each child with a small American flag. It is planned to have the children stand and wave the flags when the band plays "The Stars and Stripes Forever."

# THE SHREVEPORT JOURNAL AMERICAN MUSICIAN IS THE MOST THOROUGH OF ALL ARTISTS—SOUSA



Lieut. Commander John Philip Sousa.

"The American musician of today is the most versatile, the most adaptable, and the most thorough of all artists." This is the summing up of the musical talent of the world today by John Philip Sousa, who has trained more musicians of all races and nationalities than any other teacher or bandmaster that the world has ever known. It is further borne out by his selection for his wonderful band of almost 100 pieces with which he is now touring the country, a personnel that is predominantly American.

What is more, Sousa's band of today is composed mostly of young men. Heretofore this has not always been the case, nor has the roster of the band always contained a majority of American names. These facts are brought forward by the March King only to show that the popular trend toward music for the masses in America has borne fruit within the past few years in bringing home to the people the fact that the American is fully the equal of his European neighbors in his ability to interpret and create music. At the beginning of his triumphal tour of the country this year, Lieutenant Commander Sousa set at rest once and for all the stories of press agents in various countries who have claimed that he is of foreign birth by issuing the following statement: "I was born on Nov. 6, 1854, on G street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lactical fluid and patriotism simultaneously within the shadow of the great White House. "I was christened John Philip at Dr. Finkel's church in Twenty-second street, N. W., Washington, and you might mention that if I had an opportunity to be born again I would select the same parents, the same city, the same time, and—well, just say I have no kick coming." Sousa and his band will be heard at the Coliseum at the Fair Grounds at two performances, Wednesday, Jan. 25, matinee and night.

Shreveport Times  
Jan. 21

# TOTS TO HEAR SOUSA'S BAND

**Cars Aplenty Are Promised to  
Take Children to Coliseum;  
Other Preparations**

Inquiries regarding transportation for the children of the public schools on the occasion of the appearance here of Sousa and his band January 25 was answered recently by assurance from Capt. H. B. Hearn, president of the Shreveport Railways company, with assurance that a number of street cars adequate for accommodating the children will be provided at the fair grounds. The regular street car service will be sufficient to carry the crowds to the fair grounds, Captain Hearn stated, as the children will be dismissed at the noon hour and will go to the fair grounds from their homes. At the close of the performance several extra cars will be provided on a siding near the Coliseum to bring them back to the business section of the city, where they will transfer to their regular car lines. Teachers of the various schools will be at the performance to take care of those children whose parents are prevented from attending, it was stated. It was announced yesterday that all tickets placed on sale through the school authorities are exhausted, and that those desiring tickets who are not yet provided with tickets may secure them by calling at Hirsch and Leman's store. Notification will be received from Minden, La., Saturday morning as to the exact number of tickets to be reserved for the people of that city, who are chartering a special train to bring them to the performance by the great band.

Shreveport  
Jan. 10

TUESDAY MORNING

# School Children Will Hear Sousa In Concert Here

**Will Be Excused From School  
For Matinee, Superintendent Byrd Announces**

Caddo parish school children who desire to hear Sousa's band at the matinee performance in the Coliseum Wednesday afternoon, January 25, will be dismissed in time to attend the concert, according to the announcement yesterday by C. E. Byrd, superintendent of parish schools. This concession is made by the school authorities in order that the children of the grade schools may see the famous composer in person and hear his own band of almost 100 pieces play "The Stars and Stripes Forever," conceded to be the greatest march ever written, and selected unanimously by the children of the music memory contest in the Shreveport grade schools as their favorite composition. "It will not be possible to dismiss the schools," Mr. Byrd said, "as examinations will be in progress on January 26. We will make arrangements, however, to have no examinations that will conflict with the matinee performance, so that all the children who wish to do so may take advantage of the special reduced rate offered by Mr. Askins, Sousa's manager, for the grade school children." Two thousand five hundred tickets, to be sold to the children of the schools at one-half the price advertised for children, have been received by Mrs. J. M. Gorton, supervisor of music for the city schools, and will be distributed through the teachers. High school students will not be included in this rate, it is announced. Mrs. Gorton stated yesterday that these tickets apply to the children of the rural schools as well as those in the city, that rural school teachers who wish to give their students an opportunity to attend the entertainment may secure tickets by writing her at 517 Robinson place, or calling old phone 3933.

# SOUSA DISPELS LEGENDS; WAS BORN IN U. S.; DAD AMERICAN



Three Generations of Americans—John Philip Sousa, I, II, and III.

At various times throughout the past twenty-nine years, since John Philip Sousa devoted himself to the task of developing the greatest band in the world, press agents in various foreign countries have made claims that the great "March King" is of European birth. In a recent statement for the public Sousa dispelled once and forever all doubt of his foreign origin. Not only was he born in Washington, D. C., but his father before him was an American, and a musician in the federal army throughout the Civil war.

Sousa now has a son and grandson, making in all four generations of the famous musical family in this country. In the cut above he is shown teaching his grandson the mysteries of the piano. His father performed on the trombone, although Mr. Sousa seems to have doubted his father's ability, and holds that heredity had little to do with his own remarkable grasp of music.

"The fable of the supposed origin of my name really is a good one," Mr. Sousa said, "and like all ingenious fables, permits of international variations. The German

version is that my name was Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., hence the cognomen." Similar legends were circulated attributing to Mr. Sousa English birth, and still others would make him a Greek, he said.

"This is more or less polite fiction, quite common in modern times," Mr. Sousa continued, "and has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines, and in the papers devoted to music, but that item appeared in the religious, rural, political, sectarian, trade, and labor journals from one end of the world to the other, and I believe it makes its pilgrimage around the globe once every three years. Since its appearance I have had occasion to deny it in every civilized country upon the face of the earth, but like Tennyson's brook, it goes on forever."

Sousa and his band will appear at the Coliseum in Shreveport for two performances, matinee and night, Wednesday, January 25.

Shreveport Times  
December 20-21

## SOUSA'S BAND COMES JAN. 25

World-Famed Musical Organization Will Include Shreveport in Tour

Sousa's Band is coming to Shreveport next month.

This is the announcement made yesterday by Henry Askins, advance agent for the world famous band of 86 pieces, led by John Philip Sousa, which is now headed toward Shreveport on a tour which will include all of the more important cities of the south and west. Mr. Askins has engaged the Coliseum at the Fair Grounds for two performances, to be given on Wednesday, January 25.

The matinee performance will be especially for school children, Mr. Askins said, and prices will be scaled so as to be within the reach of all. Among the attractions on the program for this entertainment is Mr. Sousa's original number, "Showing Off Before Company," which is said to be one of the most unique performances ever staged by a musical organization, the stage being bared and the individual members of the company performing stunts and paraphrases of popular musical productions.

The night program will be entirely different from the matinee and will be planned to appeal to lovers of the best in music, Mr. Askins said. It will contain many of Mr. Sousa's original compositions, notably his "Camera Studies," "The Fancy of the Town" and his latest march, "On the Campus." Other features will be the offerings of Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophone soloist.

The company carries twelve soloists altogether, picked by Mr. Sousa from the best talent of the country in their respective lines. Besides the ones named above are Miss Winifred Bambrick, violin; R. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph Norrito, clarinet; John Gurewicz, saxophone; Joseph De Luca, euphonium; William Pierce, horn, and J. P. Schuler, trombone.

"It was only through his extraordinary knowledge of the technique of orchestration that Mr. Sousa has been able to get together 86 persons of the highest talent in one band," Mr. Askins said. "Heretofore it has been thought that not more than 72 pieces could be used in a complete organization."

"We have engaged the Coliseum because it is Sousa's policy to give his performances at popular prices, and the immense seating capacity of the building at the Fair Grounds makes it possible to set the price at a scale which will be in the hands of everyone."

Columbia SC.

JAN 1922

JOHN PHILIP SOUSA  
IN COLUMBIA SOON

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100 have done and are doing much to promote musical interest, for they present programmes containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band appear here at the Columbia theatre at an early date.

TWO HOUSTON CROWDS HEAR  
CONCERTS BY SOUSA'S BAND

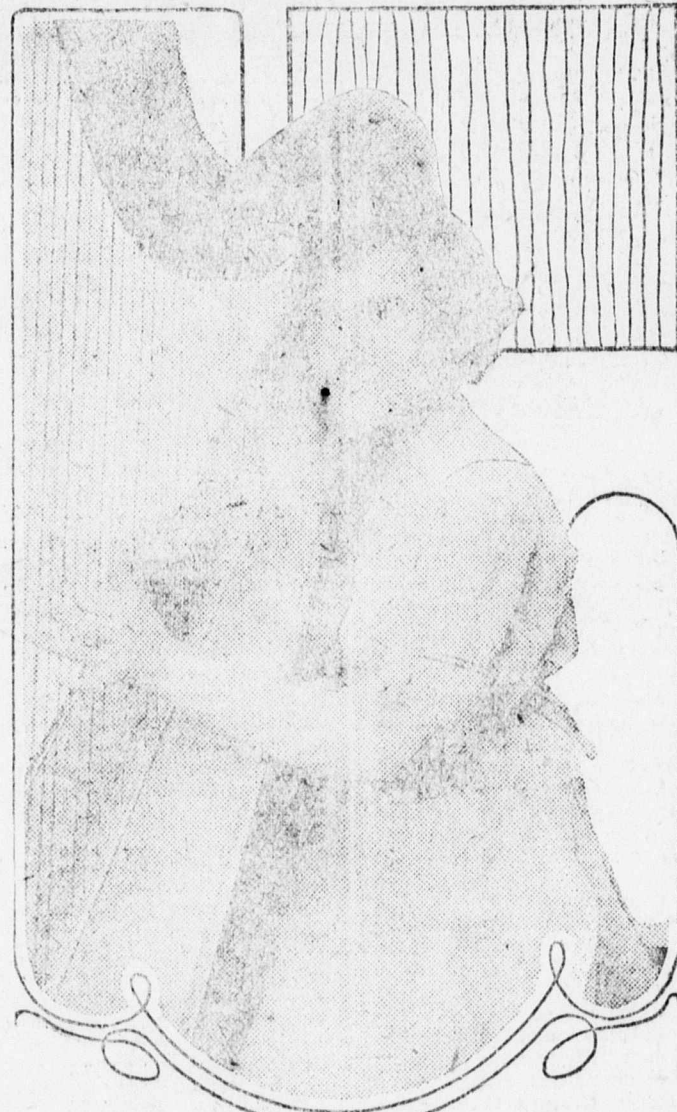
Special to The News.

Houston, Tex., Jan. 14.—It is a delight simply to watch John Philip Sousa direct his band when playing the "Stars and Stripes Forever."

He saves it for the prize encore of the evening, but half his audience knows the rest of the program is "sorter" leading up to it. Then when he starts it he directs it with delicate precision as though he had every instrument before him just at his finger tips.

When he gets to the most stirring point, the place where everybody used to choke up when a khaki band marched by playing it, Mr. Sousa marches out all of the bugle and rifle boys in his band and they stand out on the front of the stage very martial, while behind his personal Mr. Sousa forgets his fine reputation of a minute before and keeps with both arms and his feet, with Sousa's band, 4,000 people, and a large

## CANADIAN GIRL STARS WITH SOUSA BAND AS HARP PLAYER



Miss Winifred Bambrick, harp soloist, with Sousa's Band.

A few months ago a young woman came out of Canada and took New York by storm with her dazzling performance on the harp. A singular, almost phenomenal combination of power, technical exactness, and tonal flexibility distinguished her playing, and both artists and laymen were astonished with the crispness and contrasts of her tone.

This young woman is Winifred Bambrick, who is now with Sousa and his band of almost 100 first class musicians who will appear in Shreveport January 25 on their triumphal tour of the country, and will give the people of Shreveport an opportunity to judge for themselves of her dexterity. No intricacy of the composer's art is too much for her wonderful wrists.

She knows her classics as few living harpists know them, but she is also a progressive, very much alive artist of today. She renders with equal facility the works of Debussy, Ravel, DuNois, Kastner, Schuetze, and others. And she is young and comely, with a magnetic personality and a poise and confidence that go far to win and hold her audience.

Shreveport Times  
Jan. 10-17

## Children Coming to Sousa Concert on Special Train

Webster Parish to Send Large Delegation; Greenwood School Coming

Hundreds of Webster parish school children are coming to Shreveport on a special train to hear the matinee performance by Sousa and his band in the Coliseum Wednesday, January 26, according to advices received yesterday by Mrs. J. M. Gorton, supervisor of music in the Shreveport schools, from Mrs. Miller of the Minden Parent-Teachers' Circle. A mass meeting was held last night to complete arrangements for bringing the children to Shreveport, Mrs. Miller said.

This announcement follows the news from Greenwood, La., that arrangements are being made to permit the children of that school to attend the performance by the great band in a body. In both instances, it is planned to bring both high school and grammar school grades. Other towns and villages in Caddo and adjoining parishes are making similar preparations, it is said, while the allotment of tickets for the children of Shreveport already is practically exhausted.

While the matinee tickets for school children were received several days ago, those for adults and for the night performance were received only yesterday and placed on sale immediately at Hirsch and Leman's book store in the Simon building. Inquiries for tickets have been coming in for the last week, it is said, and many mail orders have been received from out-of-town people, which will be promptly attended to.

It is planned to make the appearance of Sousa and his band here the occasion of a patriotic demonstration by the public school children, and arrangements have been made to permit all those who wish to attend from the Caddo parish schools to be excused from their duties for the afternoon.

The program for the night performance will be entirely different from that of the afternoon, it is announced. On both occasions, however, Sousa will follow his usual plan of giving a concert that will delight people of all ages and all musical tastes.

## SOUSA WILL COME TO RICHMOND ON MARCH 4

Famous Bandmaster Will Bring 100 Musicians to City Auditorium.

TO MAKE TOUR OF CUBA  
Statistics Show Great Impressario's Organization Attracted Greatest Crowds of Any Musical Body That Has Ever Been to Pacific Coast.

Bound for Havana, Cuba, Lieut.-Commander John Philip Sousa and his band of 100 instrumentalists, are now speeding across the continent from the Pacific Coast. The march king and his big musical organization will come to Richmond after the Cuban tour, which opens at the Teatro Nacional, Havana, February 6.

Sousa will give two concerts in Richmond Saturday, March 4, matinee and evening. The famous bandmaster who organized the largest band in the world when as musical director of the United States Army at the Great Lakes Training Station during the world war, he assembled 1,000 musicians, has become a national institution.

When Sousa and his band played recently in Portland, Ore., the editor of the Oregonian, discussing the popularity of the great American bandmaster and the reasons therefor, wrote: "The tremendous success of Sousa as a musician is not far to seek. More than any other composer, and wholly without pandering to cheapness, he expresses the popular tastes."

Statistics supplied by Harry Askin, Sousa's business manager, who passed through Richmond a few days ago, Havana bound, show that Sousa and his band attracted the largest audiences in the Pacific Coast cities that ever patronized a musical organization. Records for attendance were broken in San Francisco, Los Angeles, Fresno, Stockton, Oakland and San Diego. No other impresario has ever before ventured to enter Cuba with an organization, theatrical or musical, half the size of Sousa's band.

## SOUSA'S BAND TO PLAY AT AUDITORIUM HERE SUNDAY

Lieutenant Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Galveston Sunday in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's Band to nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zig-zag globe-girdling concert exposition of 60,000 miles. To this unchallenged record Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the old world have had so many professional and national honors conferred on them as have been bestowed upon Sousa, both here and abroad. He received from King Edward VII the medal of the Victorian Order, pinned on his breast by the then prince of Wales, now King George. The French government has given him the palms of the academy and the rosette of public instructor; he has the medal of the Fine Arts Academy of Hainan, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's Band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "followed the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

## DEMAND FOR MUSICAL INSTRUMENTS GREATER

"One of the most interesting aftermaths of the visit of Sousa, the famous bandmaster, to San Diego last week is the increasing inquiry for the Conn band instruments," according to A. D. La Motte of the Thearle Music company, which is exclusive agent in San Diego for this line.

"It would seem only natural," he said, "that some difference would be noted after a series of such splendid concerts, but the great volume of activity ensuing must mean that nearly every boy of school age has within him a yearning to be a bandmaster and that the advent of Sousa stirs this desire to such a point that his ambition is a laudable one."

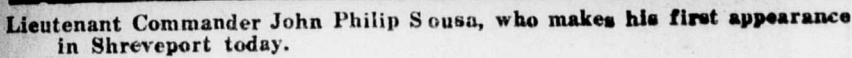
Sales of small instruments covered nearly all lines during the week, but the saxophone still dominates the field in the eyes of both the boy and his parents.

Taking advantage of the interest shown, Thearle store has installed an elaborate window display of gold and silver plated Conn band instruments.

December 25

WEDNESDAY MORNING

## SOUSA TO BE "LIONIZED" BY LOVERS OF REAL MUSIC TODAY



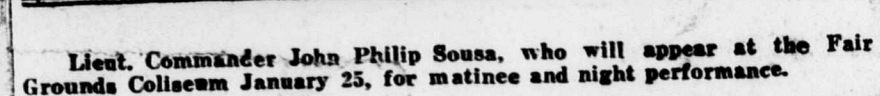
For weeks the coming of Sousa and his band has been the principal topic of conversation among the children of the public schools, who have eagerly clipped his pictures from the local papers and pasted them in scrap books, accompanied by clippings of the various musical instruments in use by the members of the band. In their leisure moments they have gathered about phonographs and listened to reproductions of the famous

For encores, Sousa will present selections of his own composition, his liberal responses of this nature usually lengthening his programs by half.

## AN UNMUSICAL SOUSA

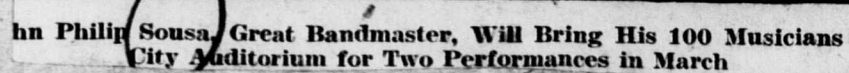
"When they went," says Sousa, "my mother would gather her ten children about her and pray to Heaven for our safety. My mother was a very devout woman."

**MOST FAMOUS MARCH EVER  
WRITTEN TO BE HEARD HERE**



country during the world war, he trained hundreds of musicians in the naval training stations. Thousands of people throughout the country heard the performers of detachments from the Great Lakes trained to the American Legion, will be heard at the appearance here, will "Turkey in the Straw," the most whimsical product of the Mar King's pen.

## FATHER, SON AND GRANDSON DEPICT 3 GENERATIONS OF MUSICAL GENIUS



# SOUSA'S BAND PLEASES KIDS AND GROWN-UPS

**Famous Bandmaster and His  
Remarkable Organization  
Heard at Coliseum**

"And say," chimed in another. "Would anybody have supposed there were so many of them in Shreveport? We haven't seen so many since Salt Lake City—and everyone knows there's a reason for them there!"

TAMPA  
JAN 16 1922

**SOUSA AND BAND IN  
TWO CONCERTS HERE  
IN ARTISTS' COURSE**

Thursday, Mar. 9, Irvin Cobb, humorist and writer will speak at the casino, as the second number, and Thursday, evening Mar. 16, Anna Fit-sul, soprano of the Metropolitan Opera Co. many will sing. Both of these artists are very high-priced, and

## GIRL VIOLINIST TO STAR WITH SOUSA'S BAND ON LOCAL CARD



Florence Hardeman, violin virtuoso, and her famous violin, which she will use in her appearance at the Coliseum with Sousa and his band January 25.

The violin occupies a place in the hearts of the great mass of the people that is unique. It is perhaps the most popular of all musical instruments. Certainly no other can start so responsive a chord in the soul of the average man or woman.

In Florence Hardeman, a daughter of old Kentucky, Lieutenant Commander John Philip Sousa believes that he has secured for his band the services of one of the greatest violin virtuosos of the day, and a worthy successor to Maude Powell, who first achieved fame with Sousa's band.

Miss Hardeman was born in Hardeman, Ky., in the heart of the blue grass region. She is a graduate of the Cincinnati Conservatory of Music, and has studied in Russia under the great Auer, being a fellow-student of Heifetz. She was presented on her return to this country with one of

Old Bull's famous violins, which she still uses in her concert appearances.

Miss Hardeman is only one of almost a hundred artists, each a master of his chosen instrument, who will appear in Shreveport in the wonderful organization known throughout the country as Sousa and his band, on January 25.

Sousa's ability to gather and hold in a homogeneous organization so many artists, each capable of making for himself an individual reputation that would mean independence, is perhaps the most striking evidence of the unusual quality of the man. Executive ability and artistic ability are seldom combined in one person, but Sousa has demonstrated beyond a doubt that in addition to being the greatest composer of marches that the world has ever known, he is one of the foremost executives of today.



## Band Master Comes Today

John Philip Sousa will be the guest today of the directors of the Young Men's Business league and the officers and directors of the Texas Cotton Palace association at a luncheon to be held at 1:30 at the Raleigh. These

two bodies intend to show the great band director that Waco appreciates him and feels honored to have him as a guest.

Several features, including a few speeches by prominent citizens, are on the program.

from The Savannah, Ga.

## SOUSA'S BAND

One of the most interesting features of this season's triumphant summer tour of Sousa's Band, which will give two performances at the auditorium, February 16, is the playing of young Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian Hall. Already under the baton of the march king, the unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosos of the harp. A singular, almost phenomenal, combination of power, technical truth and tonal flexibility distinguish the playing of this now risen artist of the harp.

With the majority of her contemporary artists of this instrument there is no such union and balance of vigor with tenderness, brilliance with delicacy, spacious intonation with digital

and manual accuracy. No swift arpeggio, no sudden succession of chords, no run of scales, is too much for her wonderful wrists, her dazzling technical readiness. And she is young and comely, with a magnetic personality and a poise and confidence that go far to win and hold those who see and hear her. Unlike other proficient harpists, Miss Bambrick is not limited or circumscribed by the worn-out traditions and antiquities of harp literature and composition.

She knows her classics as few living harpists know them, but she is also a progressive, a modern, a very-much-alive artist. Witness her amazing delivery of the ultra-modern harmonies of Debussy. Her luminous and potent phrasing of the works of Ravel, Debussy, Kastner, Schuetze and others. At every appearance with Sousa's band, this young harpist continues to astonish critics and amateurs, artists and laymen, with the roundness, clarity, crispness and contrasts of her tones. They are amazed and delighted with the unforeseen range and resources of the harp as she plays it.

## Sousa Explains Origin Of Name

Lieutenant Commander John Philip Sousa, the world famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant Commander himself told the story it makes a most interesting yarn.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrater to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but like Tennyson's brook, it goes on forever.

"Seriously, I was born on the

street, E. near old Christ Church, Washington, D. C.

My parents were Antonia Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Frankel's church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming.

Lieutenant Commander Sousa and his band come to the Majestic Theatre Thursday afternoon, for matinee only.

## ACCOMPLISHED YOUNG HARPISIT WITH SOUSA



MISS WINIFRED BAMBRICK, Who Will Be Heard With Famous Bandmaster at the City Auditorium.



## JAN 7 1922

## CONCERT WEDNESDAY

Sousa and His Famous Band Will Appear in Fort Worth.

Lieutenant Commander John Philip Sousa and his famous band will give two concerts in Fort Worth on Wednesday next, Jan. 18, at the First Baptist auditorium, under auspices of the Harmony club.

The tour of this present season has taken the Sousa band to the Pacific coast, where they have played recently to an audience of 20,000. In the various cities which they have visited their playing has attracted many thousands of people who clamor for more music than is on the program, and eagerly await a return of the band.

Coming here from Austin, where they are to play on Monday, they will give a matinee and evening performance on Wednesday. Already the ticket sale has far exceeded expectations, and a steady stream of patrons is found every day at the Harmony club ticket office in the Fakes & Co. store.

A special arrangement has been made for the accommodation of children at the matinee, which will begin at 3 o'clock, an entire section of the lower floor having been set aside for them. The box office will open this morning at 9 o'clock and it begins to look as though a sold out house would be the result for both performances.

## MEMBER THOSE LEGGINGS BORROWED FOR PARADE FOUR YEARS AGO, SOUSA?

To John Philip Sousa, Band Leader, United States of America—

Why don't you return those leggings you borrowed from Brour Badour four years ago? Badour, who lives in San Antonio, says he loaned them to you and that you forgot to give them back. He told Al Munro Elias of New York, a major league statistician and sport writer, about it when Elias was in San Antonio last week. Elias was in Galveston yesterday and when he heard your band was playing here he just wondered if you ever thought about those leggings.

The story, as Badour told it to Elias, is this:

Badour was stationed at the Great Lakes naval training station during the war when Sousa was there training the band. One day a high dignitary of some kind was to visit the station and review the jacksies. That required a parade of the band in full uniform.

Just before the review was to start, Sousa was observed running around in circles, showing great signs of distress. It developed that he had none of those white leggings that sailors wear on formal occasions. It would look odd to see a sailor band with a leggingless leader. Examination of the quartermaster's records disclosed that the only pair of No. 4 leggings at the station had been issued to Brour Badour. Sousa approached Badour for the loan of the garments. Badour was agreeable, all right, if he could be sure of getting them back. Of course, Sousa would return them right after the parade.

So far, Badour said last week, the leggings have never been returned.

Now if this is a fact, Sousa, don't you think it is about time you

# NOTRE DAME HARD HIT IN \$100

## THE HORSE THAT RAN TO BEAT THE BAND



This sturdy sprinter won the Sousa Handicap yesterday afternoon at the Fair Grounds. Jockey Earl Pool, who rode him, is shown below being congratulated by Lieut. Commander John Philip Sousa, who is in New Orleans on a tour with his famous band and in whose honor yesterday's handicap was named.

JACKSONVILLE, FLA.

### BRILLIANT VIOLINIST WITH SOUSA'S BAND

Miss Florence Hardeman of Kentucky  
Believed to Be Worthy Successor of Maude Powell.

In Florence Hardeman, solo violinist of Sousa's Band, the famous marching king believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell, who also first achieved fame as soloist with Sousa's Band. Miss Hardeman is a Kentucky girl, born in the town of Hardeman, near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music, and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans, who subscribed a fund to send the brilliant Florence Hardeman to Russia, where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardeman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes, both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieut. Commander Sousa is proud of his youthful protegee, Miss Hardeman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America. Miss Hardeman will be heard here in the armory with Sousa's Band on February 2.

### SOUSA'S BAND IS TO GIVE CONCERTS

Both Programs Especially  
Selected by Noted Conductor-Composer.

The most famous band in the world—the Sousa band—under the direction of its organizer and conductor, Lieutenant Commander John Philip Sousa, will give a matinee and night program today at the First Baptist auditorium under auspices of the Harmony club.

So popular is this organization that a sold-out house has been the usual thing in every city of their tour, which has taken them from coast to coast.

The programs of both concerts have been carefully selected and are full of variety and interest. At the matinee a special number will be given illustrating the instruments of the band with a talk by the band librarian, Clarence Currell, formerly superintendent of schools at Pittsfield, Mass. A section of seats has been set aside for school children at a special rate.

Soloists for the afternoon will be John Dolan, cornetist; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and Joseph De Luca, euphonium soloist.

At the evening concert the same soloists will be heard; also George Carey, xylophone artist. Numbers from favorite classical composers and a generous sprinkling of the best Sousa compositions will be heard at both performances.

Tickets for both performances will be on sale at the Harmony club office, Fakes & Co., during the day. Matinee tickets will be sold at the box office at the First Baptist church after 2 o'clock, and in the evening at 7 o'clock.

The matinee will begin at 3 o'clock and the evening concert at 8:15 o'clock.

### RAIN CUTS ATTENDANCE AT BOTH AFTERNOON AND NIGHT CONCERTS.

With his usual ease of manner, marked by an atmosphere for the most part militaristic, John Philip Sousa and his band of musicians added new friendships to his already large and enthusiastic coterie of admirers in Galveston yesterday. Mr. Sousa was unfortunate, however, for two reasons in selecting yesterday for a return engagement to Galveston after an absence of several years, one because it was Sunday, and a large number of worshippers who might otherwise have attended the concerts, were deprived of one of the gems of the musical season; the other, because of the unusually disagreeable weather which marred to some extent the pleasure of his visit here, and surely prevented a larger number of Galvestonians from attending.

As it was, both afternoon and evening performances were enthusiastically received, and those who braved the unpleasant weather without were more than amply repaid for the hours spent within. John Philip Sousa is always John Philip Sousa, and his grace and ease in welding his aggregation of musicians into a harmonious whole, be it lilting melodies or martial strains, is his most recognizable characteristic. Mr. Sousa does not lead with the fiery temper of the Latin or the temperamental effect of other leaders, but by his thorough mastery of his art, and a deep cognizance of his men, he succeeds with little effort in presenting his masterpieces.

That Commander Sousa has surrounded himself with finished artists is always apparent. Each is an artist in his own individual line. And the delicacy with which each instrument is executed but emphasizes this fact.

#### Martial in Character.

There is always a martial trend to the music of John Philip Sousa, and this is evidenced not alone in the old favorites which Mr. Sousa presented to the delight of his audience but in the new compositions composed both by the leader himself, and by other well known musicians.

During the matinee performance, Galvestonians were introduced for the first time to Miss Mary Baker, soprano, Miss Florence Hardeman, violinist, Joseph De Luca, euphonium soloist, and John Dolan, cornetist.

Mr. Dolan's cornet solo, "The Volunteer" by Rogers, in the afternoon, and his more difficult rendition "Carnival of Venice," in the evening, won him an immediate niche in the hearts of Galveston music lovers. As an encore "Lassie o' Mine," by Walt, was a clever vehicle to show his versatility.

Miss Baker with her soprano solo "Carmena" in the afternoon, and the "Wren" with flute obbligato by R. Meredith Wilson, in the evening, was cordially received. Miss Baker's voice, however, showed to better advantage in the old favorite "Carry Me Back to Old Virginia," by Bland, and "By the Waters of Minnetonka," which she gave as an encore.

Miss Hardeman during both performances, proved her mastery of technique, her violin selections receiving well-deserved applause. "Polonaise in D flat" by Wieniawski, and "The Movements from Concert in F Sharp Minor," vireuxtemps, showed her ability, and her encores "Trauer" and "Souvenir" were especially well received.

In the afternoon Mr. De Luca executed "Beautiful Colorado," his own composition on the euphonium, which was graciously received.

Another soloist of particular worth was George Carey, xylophonist. His "Rondo Capriccioso," by Mendelssohn, was beautifully rendered, and he was compelled to respond to several encores including "Humoresque," by Dvorak.

It would be difficult indeed to denote any one selection rendered by the band which was the favorite of the evening. Outstanding, however, was "Scene Pittoresque," "The Angelus," by Massene, the overture of the evening, "In Spring Time," by Goldmark, which is fiery throughout, and El Capitan.

#### New Composition Pleases.

A melange, "The Fanny of the Town," which is one of Mr. Sousa's new compositions, won instant favor, being a wedding by clever interpolation of the popular melodies of the past ten years. A march, "On the Campus," another new selection by Mr. Sousa was also a favorite. One of the marches, which was particularly pleasing was "Keeping Step With the Union," composed by Mr. Sousa and dedicated by Mrs. Warren G. Harding.

However, what probably received the most continued ovation was "The Stars and Stripes Forever," and the "United States Field Artillery," proving that Mr. Sousa will always stand pre-eminent in the realms of patriotic music.

Another delightful number of the evening was "Love Nest," by Hirsch Caring, with its fluid-like tones and lilting melodies.

The finale of the evening, cowboy breakdown, "Turkey in the Straw," transcribed by Gulon, was unique.

Printed announcements of "Wilson hour" today, when contributions to the Woodrow Wilson Foundation fund will be received, were distributed to the audience.

### SOUSA'S BAND MAY PLAY HERE

It was announced yesterday by officials of the Central of Georgia railway that negotiations are under way for Sousa's band to play in Macon Feb. 17. The management of the band has requested the Central to give rates for a special train of two coaches and a baggage car to leave Savannah and arrive in Macon at 1 o'clock Feb. 17. It is believed that if the arrangements are completed, the band will stay here that afternoon, play a matinee and leave that evening at 6 o'clock for Columbus.

### SOUSA'S BIG BAND, LARGEST EN TOUR, TO VISIT ATLANTA

The biggest brass band which ever made a tour is that of John Philip Sousa, the "March King," which is scheduled for a visit to Atlanta on February 20. It was considered a big band when it played at the old Cotton States exposition in Atlanta and boasted 50-count 'em, 50—musicians. But now it has doubled that number. Lieutenant John Philip Sousa, it is said, has trimmed off his famous beard and laid aside some of the medals which made him look like a traveling jewelry store, but he has lost none of his old time pep, according to newspaper reviews of his concerts in other cities.

Though he plays excellent music and is by no means afraid to cope with the most intricate of the "classical" compositions, Lieutenant Sousa, it is said, recognizes that a brass band audience is distinctly one of "the people," and that his first mission is to delight and entertain. So his programs are brimming over with "tunes," the stirring Sousa marches, hits from the famous musical comedies, "stunt"

pieces in which all the instruments have solo parts.

One of the numbers announced for the Atlanta concerts is Lieutenant Sousa's own new arrangement of "Dixie," which is said to add new "pep" and beauty to the old favorite. Many of his famous old marches will be played for encore numbers. Several soloists will be featured on his program at both concerts.

## NOTICE TO THEATRE GOERS

*When you spend your money  
for Amusement, be sure you  
get what you pay for.*



Lieut. Commander  
**JOHN PHILIP SOUSA**

appears and conducts at every  
performance of

**SOUSA'S  
BAND of 100 MEN**

NO SUBSTITUTES

NO UNDERSTUDIES

*An American Institution*  
and has been so for thirty years

"SOUSA'S BAND AND BARNUM AND BAILEY'S  
CIRCUS ARE TWO THOROUGHLY AMERICAN  
INSTITUTIONS THAT POSSESS AN APPEAL  
TO THE SEEKERS OF ENTERTAINMENT  
THAT NOTHING ELSE IN THE AMUSEMENT  
WORLD DOES." *N. Y. Rochester Herald, Oct. 2, 1921*

**SANE PRICES—50c to \$2.00** for the  
most expensive organization in the world.

*When you spend a dollar today, be  
sure and get it's value. Sousa  
is a guaranteed attraction.*

**HEARD DIXIE PLAYED THE SOUSA  
WAY. YOUR OWN PEOPLE  
PLAYING THE MUSIC YOU LOVE**

# FIFTH RACE

**THE PAN-AMERICAN PURSE**  
Purse \$1000—For Four-Year-Olds and Upward. Weights, four-year-olds, 117 pounds; others, 119 pounds. Non-winners of \$2500 in 1922, allowed 3 pounds; of \$700 three times since December 5th, 1921, or five races since December 1st, allowed 5 pounds; of \$2000 since November 1st, or \$4000 in 1920-21, allowed 10 pounds; of \$800 twice since October 1st, 1921, or two races in 1922, allowed 12 pounds; of \$700 twice since September 20th, 1921, allowed 15 pounds; of \$700 in 1921, allowed 18 pounds. (Selling races not considered.)

One Mile and Seventy Yards

Track Record Feb. 12th, 1916 (4) 113 1.42 1/5

Owner	Trainer	Jockey	Weight
Mrs. H. Dattner	Red and White Halves	J. H. Deavenport	
1 BUNGA BUCK	Ch. c. 4. Vulcain—Mary Orr		112
J. Arthur	Green, White Sash, Green and White Cap	Owner	
2 GAIN DE CAUSE (B)	B. c. 4. Aveu—Cremona		101
C. W. Clark	Copper, Yale Blue Sleeves and Cap	G. V. Barnes	
3 UNITED VERDE	B. c. 4. Golden Maxim—Yankee Tree		112
W. E. Applegate	Blue, Grey Sleeves, Blue Cap	K. Spence	
4 GINGER	Ch. h. 6. Coy Lad—Lucky Wave		114
J. McManus	Red, White and Blue Stripes, Blue Sleeves and Cap	P. G. Magni	
5 KING'S CHAMPION (B)	B. h. 5. Uncle—Continental		104

# SIXTH RACE

## CLAIMING

Purse \$1000—For Four-Year-Olds and Upward. Weights, four-year-olds, 120 pounds; others, 122 pounds. Entered price \$1200; if for less, 3 pounds allowed for each \$250 down to \$500. Non-winners of \$600 twice since November 1st, 1921, allowed 5 pounds.

One Mile and a Half

Track Record: March 11, 1904 (7) 112 2:33 3/4

Owner	Trainer	Jockey	Weight
C. W. Chappell & Co.	White, Black Sash, Blue Sleeves, Red Cap	Owner	
1 MARIE RAPPOLD	B. m. 7. Martinet—Whip Top		98 \$500
E. J. Crawford	Oxford Blue, Silver Sleeves, Sash and Cap	Owner	
2 LA KROSS	B. g. 6. Martinet—Chemulpo		111 \$750
J. S. Hayes	Green, Yellow Sleeves, Red Sash and Cap	Owner	
3 VERITY	Ch. m. 6. Ivan the Terrible—Veracious		103 \$500
A. W. Jackson	Red, Blue Sleeves, Sash and Cap	K. Pitt	
4 ALEX JR. (B)	Ch. h. 5. Ballot—Bronzewing		108 \$500
G. Peterson	Green, White Sash, Red and White Bars on Sleeves, Red Cap	Owner	
5 LITTLE ED	B. g. 7. Norford—Purse Rose		108 \$500
G. Odde	Old Gold, Green Bands on Sleeves, Green Cross Sashes and Cap	C. Houbre	
6 JACK REEVES	Ch. g. 9. The Commoner—Brief		108 \$500

★Apprentice Allowance Claimed

# SEVENTH RACE

## CLAIMING

Purse \$1000—For Four-Year-Olds and Upward. Six pounds below the scale. Entered price \$2500; if for less, 2 pounds allowed for each \$250 down to \$1000. Non-winners of \$600 twice since October 1st, allowed 4 pounds.

One Mile and a Sixteenth

Track Record Feb. 13th, 1915 (3) 104 1.44 4/5

Owner	Trainer	Jockey	Weight
W. O. Stoner	Red and White Stripes, Blue Sleeves, Red and Black Cap	R. McGarvey	
1 GENERAL HAIG (B)	B. h. 6. Dick Welles—My Fair Kentucky \$2000		119
T. F. Devereux & Co.	White, Green D Front and Back	T. F. Devereux	
2 ESCARPOLETTE	Br. m. 5. Fitz Herbert—Balancoire		101 \$1500
E. Trotter	Red, Black Belt and Bars on Sleeves, Red and White Cap	C. H. Trotter	
3 BALANCE WHEEL (B)	B. c. 4. Ben Brush—Whisk Broom		109 \$1500
E. J. Salt	Navy Blue, White Sash, Black Sleeves, Red Cap	Owner	
4 OUR BIRTHDAY (B)	B. c. 4. Golden Maxim—Autolee		113 \$1250
J. R. Skinner	Cerise, Blue Sleeves and Cap	W. A. Burtschell	
5 TANTALUS (B)	Br. g. 7. Knight of the Thistle—Tantalize		113 \$1750
H. Fallahey	Black, Pink Sash and Bars on Sleeves	Owner	
6 ROMEO (B)	B. g. 6. Marathon—Crossover		113 \$1750
C. N. Freeman	Blue, Red Yoke, White Cap	Owner	
7 WAUKEAG (B)	Br. g. a. Ogden—Lady Vincent		104 \$1250
G. W. Glick	Green and Pink Stripes, White Bars on Sleeves, Green Cap	J. F. Hale	
8 DARNAY	Br. g. 7. Magneto—Mizzle		108 \$1750
R. L. Rogers	White, Blue Belt, Red Cap	Owner	
9 THE WIT	Ch. g. 5. Ormondale—Witfull		112 \$2250

★Apprentice Allowance Claimed

# 24TH DAY

## EIGHTH ANNUAL MEETING

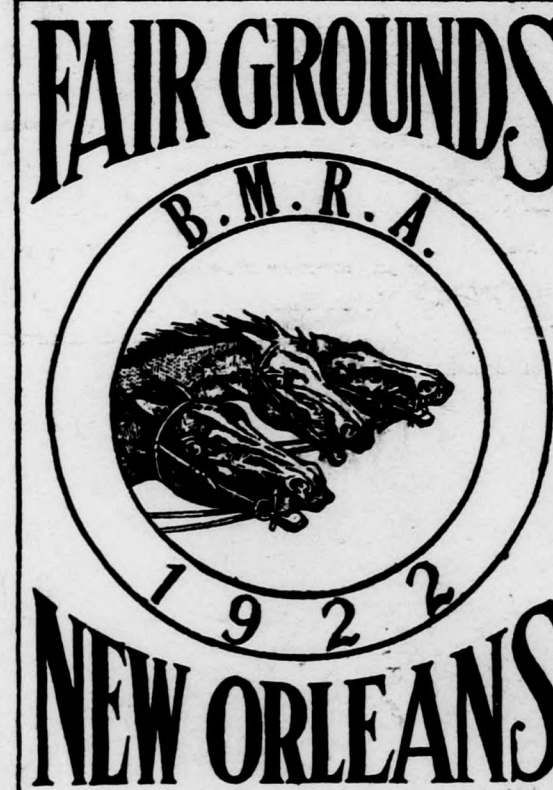
# OFFICIAL PROGRAM

UNDER THE AUSPICES OF  
THE

## Business Men's Racing Ass'n

### OFFICERS

A. B. LETELLIER.....President  
R. S. EDDY, JR.....Manager  
ARTURO DELL'ORTO.....Secretary-Treasurer  
JAS. L. LEMARIE.....Assistant Secretary



### RACING OFFICIALS

Stewards: ALLEN MEHLE, E. C. SMITH, M. MACFARLAN, L. M. HOLMES  
Placing Judges: JOSEPH McLENNAN, J. B. CAMPBELL  
A. B. DADE.....Starter  
J. B. CAMPBELL.....Clerk of Scales  
JOSEPH McLENNAN.....Racing Secretary  
JOHN CAREY.....Paddock Judge  
WM. PHILLIPS.....Patrol Judge  
H. L. JENSEN.....Timer  
Dr. W. A. GILLASPIE.....Track Surgeon  
Dr. HAMLET MOORE.....Official Veterinarian

FIRST RACE AT 2:15 P. M.

Position at Start Corresponds with Number on Program

**TWENTY-FOURTH DAY**  
SATURDAY, JANUARY 28, 1922

PRICE TEN CENTS

# **FIRST RACE** **THE NURSERY PURSE**

Purse \$1000—For Two-Year-Olds. Weights, 116 pounds. Winners twice, other than selling, 6 pounds extra. Non-winners of a race, other than selling, allowed 3 pounds; maidens, allowed 6 pounds.

Three Furlongs

Track Record Jan. 19th, 1922 (2) 114 :34 3/5

Owner	Trainer	Jockey	Weight
Montfort Jones	Purple, Lavender Sash	K. Spence	
<b>1 (a) OLD TOP</b>	Ch. c. 2. Theo. Cook—O Seetah		<b>116</b>
Wm. Daniel	Blue, Red Polka Dots, Red Cap	A. G. Blakely	
<b>2 HUGHIE</b>	B. c. 2. Vandergrift—Ou		<b>116</b>
H. T. Griffin	Red, Blue Sash and Cap	Owner	
<b>3 (b) AMOLE</b>	Br. c. 2. Vulcain—Washerwoman		<b>110</b>
Marshall Bros.	Purple, White Stripes on Sleeves, White Belt and Cap	L. F. Marshall	
<b>4 PRINCE K</b>	B. g. 2. Mont d'Or H—Louvois		<b>122</b>
H. T. Griffin	Red, Blue Sash and Cap	Owner	
<b>5 (b) SUPERGLARIA</b>	B. c. 2. Vulcain—Superlight		<b>110</b>
Orleans Stable	Gray, Turquoise Blue Cross Sashes, Cuffs and Cap	A. Simons	
<b>6 DANIEL</b>	Ch. c. 2. Rock View—Marie Frances		<b>116</b>
Montfort Jones	Purple, Lavender Sash	K. Spence	
<b>7 (a) CORTO</b>	B. f. 2. Theo Cook—Largo		<b>107</b>

(a) Jones Entry (b) Griffin Entry

# **SECOND RACE** **CLAIMING**

Purse \$1000—For Four-Year-Olds and Upward. Eight pounds below the scale. Entered price \$2500; if for less, 1 pound for each \$100 down to \$800. Non-winners of \$600 twice since September 30th, 1921, allowed 4 pounds.

Six Furlongs

Track Record Feb. 9th, 1918 (6) 116 1.11 1/5

Owner	Trainer	Jockey	Weight
G. Drumheller	Red, Green Sleeves and Cap	D. F. Cannon	
<b>1 GRAYSON</b>	B. g. 7. Sir John Johnson—Melee		<b>113</b>
Riverdale Stable	White, Black Belt, Sleeves and Cap	H. Oots	
<b>2 ORALEGGO</b>	B. g. 4. Dr. Leggo—Oratossa		<b>108</b>
J. Marino	Blue, Gold Hoops and Sleeves Red Cap	A. G. Woodman	
<b>3 HIDDEN JEWEL</b>	B. g. 6. Disguise—Rubia Granda		<b>110</b>
C. W. Clark	Copper, Yale Blue Sleeves and Cap	G. V. Barnes	
<b>4 PICTOR</b>	B. g. 6. Picton—White Veil		<b>110</b>
B. J. Brannon	Green, Lavender Belt, Lavender Bars on Sleeves, Green and Lavender Cap	Owner	
<b>5 LAST ROSE</b>	Ch. f. 4. Handsel—Janice		<b>108</b>
J. B. Cloher	White, Sunflower on Back, Red Cap	Geo. Moleworth	
<b>6 SANDALWOOD</b>	Ch. c. 4. Luke McLuke—Duchess Kathleen		<b>112</b>
O. Wendel	Blue, Red Sash, Green Cap	G. Ethington	
<b>7 KIRAH</b>	Ch. m. 5. Astronomer—Mary Greenwood		<b>104</b>
R. Scherrer	Orange, Black Sash, Purple Bars on Sleeves, Purple and Orange Cap	M. J. Murphy	
<b>8 JOCK SCOT</b>	Br. g. 8. Ogden—Frankie		<b>111</b>
J. L. Earl	White, Green Diamonds on Sleeves, Green Cap	T. F. Devereux	
<b>9 ANTICIPATE</b>	B. h. 5. Plaudit—Antipathy		<b>107</b>
A. Swenke	Blue, White S Front and Back, White Sleeves and Cap	Owner	
<b>10 SMART GUY</b>	B. g. 5. Theo. Cook—Canny Miss		<b>110</b>
R. T. Watts	White, Brown Hoops, Collar, Cuffs and Cap	Owner	
<b>11 MAY BODINE</b>	B. f. 4. Golden Maxim—Mary Bodine		<b>91</b>
Farnum & Fizer	Blue, Red Belt, Red and White Striped Sleeves, Red and White Cap	H. Randolph	
<b>12 TICKLISH</b>	B. g. 6. King James—Tickle		<b>113</b>

# **ALSO ELIGIBLE**

James Arthur	Green, White Sash, Green and White Cap	Owner	
<b>13 SAGAMORE</b>	Ch. g. 5. Charles Edward or Uncle—Lydia II.		<b>108</b>
H. C. Murnan	White, Blue Belt, Blue Bars on Brown Sleeves, White Cap	J. Amend	
<b>14 MICKEY MOORE</b>	Br. g. 5 Ben Trovato—Africa		<b>110</b>
W. A. Baumgartner	White, Red Belt, Collar and Cuffs	J. McKeon	
<b>15 COL. TAYLOR</b>	B. g. 6. Plaudit—Looking Glass		<b>112</b>
J. R. Skinker	Cerise, Blue Sleeves and Cap	W. A. Burttschell	
<b>16 TRANTULA</b>	B. g. 4. Transvaal—Vistula 3rd		<b>102</b>

\*Apprentice Allowance Claimed

# **THIRD RACE** **THE SOUSA PURSE**

Purse \$1000—For Three-Year-Olds and Upward. Weight for age. Non-winners of \$2250 since September 30th, 1921, allowed 4 pounds; of \$1100 three times since October 1st, allowed 8 pounds; of \$1100 twice since September 1st, or \$3500 in 1921, allowed 10 pounds; of \$1550 in 1921, or \$800 three times since October 1st, allowed 12 pounds; of \$1065 in 1921, or three races since December 1st, 1921, allowed 15 pounds; of \$800 in 1921, or two races since November 23rd, 1921, allowed 18 pounds. (Selling races not considered.)

Five and One-Half Furlongs

Track Record Feb. 19th, 1916 (4) 129 1.05 2/5

Owner	Trainer	Jockey	Weight
M. J. Welsh	Green, Red Hoops, Black Sleeves, Green and Black Cap	H. L. Munson	
<b>1 ST. MICHAEL</b>	Ch. c. 4. His Majesty—Marie Odile		<b>108</b>
G. R. Allen	Black, Pink Hoops, Red Cap	Owner	
<b>2 MULCIBER</b>	Blk. g. 4. Vulcain—Tapiola		<b>108</b>
Florisant Stable	Black and White Hoops, Orange Sleeves, Orange Cap	C. H. Trotter	
<b>3 HIGH COST</b>	B. h. 7. Von Tromp—Mitten		<b>116</b>
B. J. Brannon	Green, Lavender Belt, Lavender Bars on Sleeves, Green and Lavender Cap	Owner	
<b>4 RED LEAF</b>	Ch. f. 3. Bulse—Early Love		<b>98</b>
G. L. Blackford	Purple, White Sash, Sleeves and Cap	R. Vestal	
<b>5 WADE MC LEMORE</b>	Ch. c. 4. Meelick—Meadow		<b>108</b>
Pelican Stable	Red and White Stripes, Blue Sleeves and Cap	C. J. Casey	
<b>6 SERAPIS</b>	Br. c. 4. Sweep—Little Rock		<b>111</b>
M R. Pons	Blue, Red Yoke, White Cap	C. N. Freeman	
<b>7 KNOT GRASS</b>	B. c. 3. Short Grass—Gentlewoman		<b>98</b>

# **FOURTH RACE** **THE REX HANDICAP** **\$2500 Added**

A Handicap for Three-Year-Olds, by Subscription of \$10 Each to the Winner, with \$2500 Added, of Which \$400 to Second, \$200 to Third, and \$100 to Fourth. Winners of a race, other than selling, after Thursday, January 26th, 3 pounds extra. Closed with 20 nominations.

One Mile

Track Record Jan. 11th, 1916 (5) 106 1.37 4/5

Owner	Trainer	Jockey	Weight
C. Weideman	Blue and White Stripes, Yellow Belt and Cap	G. Land	
<b>1 ASHLAND</b>	B. c. 3. Honeywood—Busy Bee		<b>107</b>
Riverdale Stable	White, Black Belt, Sleeves and Cap	H. Oots	
<b>2 BRUSH BOY</b>	B. c. 3. Sweep—Mariposan		<b>105</b>
C. W. Clark	Copper, Yale Blue Sleeves and Cap	G. V. Barnes	
<b>3 TOM HARE, JR.</b>	Br. c. 3. Vulcain—Moonet		<b>120</b>
Montfort Jones	Purple, Lavender Sash	K. Spence	
<b>4 CAP ROCK</b>	Ch. c. 3. Trap Rock—Moulin Rouge		<b>104</b>
Marshall Bros.	Purple, White Belt, White Stripes on Sleeves, White Cap	L. F. Marshall	
<b>5 COMMANDER McMEEKIN</b>	Ch. g. 3. Peter Quince—Faidal		<b>113</b>
Wm. Daniel	Blue, Red, Polka Dots, Red Cap	A. G. Blakely	
<b>6 COSTIGAN</b>	Br. g. 3. Colin—Sanicula		<b>105</b>
B. Williams	Black, Green and White Stripes on Sleeves, Red Cap	Owner	
<b>7 MARSDALE</b>	Ch. c. 3. Ormondale—One Star		<b>111</b>
Mrs. J. L. Holland	Purple, Cerise H Front and Back, Red Cap	W. Shields	
<b>8 BALLOT MARK</b>	Br. c. 3. Negofol—Ballot Bred		<b>109</b>

Nº 3109

NOTICE!

When a horse has been delivered on the track by its groom it is a starter whether the horse runs away or is injured in any manner.

New Orleans

## SOUSA PROGRAMS FOR ALL CLASSES

Band Will Mingle Popular  
Music With Classical at  
Athenaeum.

John Philip Sousa, bandmaster and composer, with his 100-piece band, will entertain New Orleans music lovers Saturday night, Sunday afternoon and Sunday night with three programs of popular and classical music. Sousa and his band will appear at the Athenaeum under the management of Robert Hayne Tarrant.

In the band this season are the famous twelve cornets, six trumpets, eight trombones, six piccolos, six Sousaphones and four drums, besides fifty-eight other instruments. Critics declare it probably the finest organization in the history of band music in this country.

Lovers of both popular and classic music will be recognized in the concerts. The band will render the stirring compositions of the noted leaders and also will handle the classics of Mascagni, Mendelssohn, Rubenstein and other famous composers.

Programs for the three appearances follow:

### SATURDAY NIGHT

Overture, "In Spring Time," (Goldmark).

Cornet solo, "Carnival of Venice" (Arban), John Dolan.

Suite, "Camera Studies" (Sousa).

(a) "The Flashing Eyes of Andalusia."

(b) "Drifting to Loveland."

(c) "The Children's Ball." (Benedict).

Vocal solo, "The Wren" (Benedict).

Miss Mary Baker, Flute obligato by R. Merckel.

Scene, "Pittosque," "The Angelus" (Massenet).

Melange, "The Fancy of the Town," (Sousa).

A new, (Sousa). A wedding of tunes new, (Sousa).

Popular during the last decade.

(a) Xylophone solo, "Rondo Capriccioso" (Mendelssohn).

(b) March, "On the Campus," new, (Sousa).

Violin solo, "Two Movements from Concerto in F sharp minor" (Vieuxtemps).

Miss Florence Hardeman.

Cowboy Breakdown "Turkey in the Straw" (transcribed by Gulon).

### SUNDAY AFTERNOON

Rhapsody, "The Fourteenth," (Liszt).

Cornet solo, "The Volunteer," (Gars).

(a) "Three Quotations," (Sousa).

Suite, "The King of France Marched Up the Hill."

(b) "And I, Too, Was Born in Arcadia."

(c) "Nigger in the Wood Pile." (Wilson).

Soprano solo, "Carmina" (Wilson).

Miss Mary Baker.

Hymn to the Sun from "Iris," (Mascagni).

A Mixture, "Showing Off Before Company," (Sousa).

Harp solo, "Theme and Variation" (Pinto).

(a) March "Keeping Step With the Union" (new) (Sousa).

(b) March "Keeping Step With the Union" (new) (Sousa).

(c) March "Keeping Step With the Union" (new) (Sousa).

(d) March "Keeping Step With the Union" (new) (Sousa).

(e) March "Keeping Step With the Union" (new) (Sousa).

(f) March "Keeping Step With the Union" (new) (Sousa).

(g) March "Keeping Step With the Union" (new) (Sousa).

(h) March "Keeping Step With the Union" (new) (Sousa).

(i) March "Keeping Step With the Union" (new) (Sousa).

(j) March "Keeping Step With the Union" (new) (Sousa).

(k) March "Keeping Step With the Union" (new) (Sousa).

(l) March "Keeping Step With the Union" (new) (Sousa).

(m) March "Keeping Step With the Union" (new) (Sousa).

(n) March "Keeping Step With the Union" (new) (Sousa).

(o) March "Keeping Step With the Union" (new) (Sousa).

(p) March "Keeping Step With the Union" (new) (Sousa).

(q) March "Keeping Step With the Union" (new) (Sousa).

(r) March "Keeping Step With the Union" (new) (Sousa).

(s) March "Keeping Step With the Union" (new) (Sousa).

(t) March "Keeping Step With the Union" (new) (Sousa).

(u) March "Keeping Step With the Union" (new) (Sousa).

(v) March "Keeping Step With the Union" (new) (Sousa).

(w) March "Keeping Step With the Union" (new) (Sousa).

(x) March "Keeping Step With the Union" (new) (Sousa).

(y) March "Keeping Step With the Union" (new) (Sousa).

(z) March "Keeping Step With the Union" (new) (Sousa).

(aa) March "Keeping Step With the Union" (new) (Sousa).

(ab) March "Keeping Step With the Union" (new) (Sousa).

## Sousa's Band January 20, 1922 John McCormack January 25, Close Brilliant Musical Season

Concerts by Sousa's band on Friday, January 20, and John McCormack on Wednesday, January 25, members of the Wednesday Morning Music club believe, will bring to a fitting close one of the most brilliant musical seasons in the recent history of Okmulgee. Officers and members of the club are conducting an energetic ticket sale not alone in Okmulgee, but in Henryetta, Morris, Beggs, Okemah and other nearby cities. From the cordial reception they have been meeting they believe that capacity audiences will hear both concerts.



PHILIP SOUSA

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. Twenty-nine years ago, John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the door. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

No man in the world of music has had so extensively advertised a personality as Lieutenant-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, number nearly 100, have done and are doing much to promote musical interests, for they present programmes containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on Friday, January 20 at the Hippodrome theatre.

Sale of tickets and reservations will be

ganization, and perfect blending of instruments for indoor concert work.

John McCormack appears for the fourth and last concert the club is giving in their series of concerts this year when he comes Wednesday January 25. That this singer who is known and enjoyed by everyone will more than fill the seating capacity of the Hippodrome need not be questioned for there is no singer who is generally loved by the masses as is John McCormack, the Irish tenor.



FLORENCE HARDMAN

In Florence Hardman, the solo violinist of Sousa's band, the famous March King believes he has one of the greatest young women virtuosos of the present day and a worthy successor of the illustrious Maude Powell who also first achieved fame as soloist with Sousa's band. Miss Hardman is a Kentucky girl born in the town of Hardman of the Blue Grass country near Lexington. She was the prize pupil of the Cincinnati Conservatory of Music and graduated from that institution with the highest honors. Her playing attracted the attention of Charles P. Taft, brother of former President Taft, and of Julius Fleischman and other prominent Ohioans who subscribed a fund to send the brilliant Florence Hardman to Russia where she became a favorite pupil of the great Auer and a fellow student with Heifetz.

On her return to Cincinnati, Miss Hardman gave a complimentary concert in which she more than justified the faith placed in her by her eminent townsmen. Upon that occasion she was presented with a noble violin which had been one of Ole Bull's favorite instruments, a trophy which she still cherishes both for its high intrinsic value as a concert violin and for the sentimental significance of its bestowal. Lieutenant-Commander Sousa is proud of his youthful protégé, Miss Hardman, and it is his belief that within a few years she will be recognized and acclaimed as the foremost woman violinist of America.

One of the most interesting features of the season's triumphant summer tour of Sousa's band, is the playing of young Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian Hall. Al-



WINIFRED BAMBRICK

## Sousa's Band Now In Havana to Give Concert Program

Famed Assemblage of Instrumentalists Soon Will Play at City Auditorium.

From Havana, where he is paving the way for the concert season in the Cuban capital of John Philip Sousa and his band, Harry Askin, business manager of "the march king," writes that "this will be the first American musical organization that has ever visited Cuba." The Havana Morning Post, announcing the coming of Sousa, says: "No man in the world of music has the personality of Lieutenant-Commander John Philip Sousa. He and his musicians have become famous in every part of the globe. He has long since become an American institution. Sousa and his band, numbering nearly one hundred, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible."

Accompanying the band, are these famous soloists: Miss Mary Baker, soprano; Miss Florence Hardman, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and P. Meredith Wilson, flute virtuoso. Sousa and his band will give matinee and evening concerts in the City Auditorium here Saturday, March 4.

## Morning Telegraph New York

### CUBA WANTS SOUSA.

Harry Askin, manager of Sousa's Band, writes from Havana that the entire series of six band concerts booked at the National Theatre there beginning Tuesday evening, February 7, has been sold out in advance and that the coming of the famous organization is looked upon as the beginning of a welcome invasion by great musical and theatrical attractions from the United States. Lieutenant-Commander Sousa, at the head of a company of eighty-six instrumentalists and a dozen soloists, will make the port of Havana on a specially chartered steamship, and may take a week of rest at the Cuban capital before returning to the United States for the completion of his already record-breaking 1921-22 tour.

## JOHN PHILIP SOUSA IN COLUMBIA SOON

No man in the world of music has had so extensively advertised a personality as Lieut.-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly 100 have done and are doing much to promote musical interest, for they present programmes containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band appear here at the Columbia theatre at an early date.

## SOUSA TO PLAY UNIQUE NUMBER

"Showing Off Before Company" to Be Featured by Band at Matinee Tomorrow.

At tomorrow afternoon's concert at the Auditorium, Sousa's band will present a number entitled "Showing Off Before Company," in which individual members and groups of the organization perform stunts and paraphrase many of the popular musical numbers. This might be called a musical vaudeville.

During the rendition of this number Clarence Russell, librarian of Sousa's band, who was formerly superintendent of schools in Pittsfield, Mass., explains the names of the different instruments and the relative value of the relationship they bear to the combinations of harmony and musical settings. This number appeals to the adults as well as to the children. It is a great novelty, and proves to be one of the most interesting compositions ever arranged by Mr. Sousa.

On December 24, 1896, the copyright of "Stars and Stripes," one of the most popular marches ever written, was issued in Washington, this making that date on this year the twenty-fifth anniversary. In honor of the event, it has been suggested that the children be furnished with flags and when the band renders this famous number, they wave the emblem of America.

Following is the program for tomorrow's matinee, the first concert here:

Lieutenant-Commander John Philip Sousa, U. S. N. R. F., Conductor.  
Harry Askin, Manager.  
Miss Mary Baker, Soprano.  
Miss Florence Hardman, Violinist.  
Miss Winifred Bambrick, Harpist.  
John Dolan, Cornetist.

Rhapsody—"The Fourteenth" (Liszt)  
Cornet Solo—"The Volunteer" (Rogers)  
John Dolan.

Suite—"Three Quotations" (Sousa)  
(a) "The King of France marched up the hill"

With twenty thousand men;  
The King of France came down the hill

And never went up again."  
(b) "And I, too was born in Arcadia."

(c) "Nigger in the wood-pile."  
Soprano Solo—"Carmina" (Wilson)

Miss Mary Baker.  
"Hymn to the Sun," from "Iris" (Mascagni)

Interval.

A Mixture—"Showing Off Before Company" (Sousa)

(a) "Harp Solo—"Themes and Variations" (Pinto)

Miss Winifred Bambrick.  
(b) March—"Keeping Step With the Union" (new) (Sousa)

(Dedicated to Mrs. Warren G. Harding.)  
Violin Solo—"Polonaise in D flat" (Wienawski)

Miss Florence Hardman.  
"Dale Dances of Yorkshire" (Wood)

at the Columbia theatre at an early date.

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# SOUSA'S CONCERTS NOTABLE LOS ANGELES EVENTS

Los Angeles, Cal., Jan. 9, 1922.

Perhaps the most notable events of the season were the concerts by John Philip Sousa, U. S. N. R. F., and his band. The program which I heard started out with overture, "Maximilian Robespierre," by Litoff, for the full band, exquisitely played. John Dolan, cornetist, then played "Scintilla" by Perkins with which he earned much applause. A suite for full band, "The Dwellers in the Western World," composed by Sousa, followed and made a special hit. Miss Mary Baker, soprano, gave a vocal solo entitled "The Crystal Lute," by the bandmaster. Miss Baker as well as the composition won laurels. Two band numbers, "Reve Angelique" by Rubinstein and "Dance of the Hours" by Ponchielli followed. A Euphoneum solo, "Beautiful Colorado" by De Luca, played by the composer, revealed to the audience the beauty of that instrument. The violin soloist of the party was Miss Florence Hardeman, who played Hubay's "Carmen Fantasie." The "Plantation Overture" by Langey, played by the band, finished this exceptionally brilliant program.



John Philip Sousa

## Sousa and Famous Band Will Be Heard in Concert Jan. 18



The coming of the famous Sousa band under the personal direction of Lieutenant-Commander John Philip Sousa is one of the great concert events of the year arranged by the Harmony club. The band will give two concerts in Fort Worth, matinee and night on Wednesday, Jan. 18. At the matinee special arrangements have been made for children and a talk on the instruments of the band will be given by Clarence Russell, librarian of the Sousa band. Several soloists of renown including John Dolan, cornetist; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Joseph De Luca, euphonium player, and George Carey, xylophonist, will be heard. Tickets are on sale at the Harmony club office, Fakes & Co. The program will be as follows:

**Matinee Program.**  
(Lieutenant-Commander John Philip Sousa, U. S. N. R. F., Conductor.)  
Rhapsody, "The Fourteenth" . . . Liszt  
Cornet solo, "The Volunteer" . . . Rogers  
Mr. John Dolan.  
Suite, "Three Quotations" . . . Sousa  
(a) "The King of France marched up the hill  
With twenty thousand men:  
The king of France came down the hill  
And ne'er went up again."  
(b) "Nigger in the woodpile."  
Soprano solo, "Carmena" . . . Wilson  
Hymn to the sun from "Iris" . . . Mascagni  
(Interval.)  
A mixture, "Showing Off Before Company" . . . Sousa

With talk on band instruments by Mr. Clarence Russell, Sousa band librarian.  
Euphonium solo, "Beautiful Colorado" . . . De Luca  
Mr. Joseph De Luca.  
(b) March, "Keeping Step With the Union" (new) . . . Sousa  
(Dedicated to Mrs. Warren G. Harding.)  
Violin solo, "Polonaise in D Flat" . . . Wieniawski  
Miss Florence Hardeman.  
Dale Dances of Yorkshire . . . Wood  
**Evening Program.**  
(Lieutenant-Commander John Philip Sousa, U. S. N. R. F., Conductor.)  
Overture, "In Spring Time" . . . Goldman  
Cornet solo, "Garnevi, of Venice" . . . Arban  
Mr. John Dolan.  
Suite, "Camera Studies" . . . Sousa  
(a) "The Flashing Eyes of Andalusia."  
(b) "Drifting to Loveland."  
(c) "The Children's Ball."  
Vocal solo, "The Wren" . . . Benedict  
Miss Mary Baker.  
(Flute obligato by Mr. R. Meredith Willson.)  
(Interval.)  
Melange, "The Fancy of the Town" (new) . . . Sousa  
(A wedding of tunes popular sometime during the last decade.)  
(a) xylophone solo, "Rondo Capriccioso" . . . Mendelssohn  
Mr. George Carey.  
(b) March, "On the Campus" (new) . . . Sousa  
Violin solo, two movements from concerto in F sharp minor . . . Viextemps  
Miss Florence Hardeman.  
Cowboy breakdown, "Turkey in the Straw" . . . Transcribed by David Guion

## SOUSA'S FAMOUS BAND TO BE HEARD TWICE

With 100 Musicians With Him,  
Concerts Will Take Place  
At Auditorium

Lieut.-Commander John Philip Sousa and his famous band enlarged this season to nearly 100 musicians, will visit Montgomery February 19, matinee and night in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieut.-Commander Sousa this season will add a tour which includes the principle cities of Canada, Mexico, Cuba, and the United States. Much pressure has been brought to bear upon the great band-master to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as have been bestowed upon Lieut.-Commander John Philip Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

The historic tour of the world made by Sousa's band ten years ago stands alone in the annals of concert giving. It included the principal cities and towns of Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu. Sousa has "folded the flag," and his marches, notably "The Stars and Stripes," have been heard wherever our national emblem has been seen.

## VIOLINIST WHO ACCOMPANIES SOUSA AND OTHER ARTISTS



## John Philip Sousa In El Paso



—Photo by Jack McFarland.

PHOTOGRAPH of John Philip Sousa, posed for El Paso Rotary club on the sidewalk in front of Hotel Paso del Norte, on Wednesday afternoon. In the center is the great march composer and his secretary, Mr. Schneider. On the left is Alves Dixon, president of El Paso Rotary. On the right is G. A. Martin, a past president of Rotary.

Besides carrying a secretary and a manager, Mr. Sousa is now carrying an osteopath with him, to treat his left arm daily. The arm was injured 18 weeks ago when he was thrown from his horse and almost killed.

## Four Soloists to Appear On Sousa Concert Program

Triple "A" Skating Rink to  
Be Known as the "Merrie  
Garden."

AT the Sousa band concert Saturday afternoon and night at the New Coliseum, four of the great composer and band master's leading artists will be presented: Mary Baker, soprano; Florence Hardemann, violinist; Joseph DeLuca, euphonium, and John Dolan, cornetist. The program announced for Thursday matinee follows:

1. Rhapsody, "The Fourteenth" . . . Liszt
2. Cornet solo, "The Volunteer" . . . Rogers  
Mr. John Dolan.
3. Suite, "Three Quotations" . . . Sousa  
(a) "The King of France marched up the hill  
With twenty thousand men:  
The king of France came down the hill  
And ne'er went up again."  
(b) "And I, too, was born in Arcadia."  
(c) "Nigger in the Wood-pile."  
Soprano solo, "Carmena" . . . Wilson  
Miss Mary Baker.
4. Hymn to the Sun, from "Iris" . . . Mascagni
5. A Mixture, "Showing Off Before Company" . . . Sousa
6. Euphonium solo, "Beautiful Colorado" . . . DeLuca
7. March, "Keeping Step With the Union" (new) . . . Sousa  
(Dedicated to Mrs. Warren G. Harding.)
8. Violin solo, "Polonaise in D-b." . . . Wieniawski  
Miss Florence Hardeman.
9. Dale Dances of Yorkshire . . . Wood



John Philip Sousa, Director of Sousa's Military Band.

## SOUSA'S BAND TO PLAY AT AUDITORIUM HERE SUNDAY

Lieutenant Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Galveston Sunday in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's Band to nearly 800,000 miles, which includes more than twenty trans-continental journeys, five tours of Europe and one zig-zag globe-girdling concert exposition of 60,000 miles. To this unchallenged record Lieutenant Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

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## Sousa Presents Jackie Coogan With Baton

Action Takes Place After Little  
Film Star Directs  
Music.

Jackie Coogan has had many thrills in his young life. For instance, when he shook Babe Ruth's hand at the Polo Grounds last year. Then when Georges Carpentier planted a fat kiss on both his cheeks he felt grand. And when he was lulled to sleep one afternoon by Paderewski it made him feel sort of important like.

But Jackie probably never enjoyed a bigger thrill than he did this week in Los Angeles, when he met John Philip Sousa, the great bandmaster.

Jackie directed Sousa's 100-piece band on the stage of a Los Angeles theatre and after the little fellow stepped down from the famous Sousa's platform, the musician presented him with a tiny ivory baton with his name in silver letters on it.

Jackie has probably met more famous personages in his seven years than the President of the United States' secretary. He interests them, all with his witty sayings and always has a store of appropriate poems or stories tucked away to meet the occasion.

Called On President

## Beat Leader Arrives With His Band Tells of Styles and Riding



JOHN PHILIP SOUSA.

Drawn from a photograph for The Chronicle by R. L. Mayeur of Houston.

One of the most famous aggregations of musicians in the world arrived in Houston Saturday morning when Lieutenant Commander John Philip Sousa and his band of 85 musicians alighted from the train and went to the Rice Hotel, where they will make their "home" until they go on to Galveston for concerts there Sunday afternoon and Sunday night.

When the box office opened at the City Auditorium this morning many of Sousa's admirers were already on hand and the sale continued briskly all morning.

At Mrs. Saunders' request, Sousa granted special matinee rates to school children and the entire parquette has been reserved for them. Good seats are left in all parts of the house, for both adults and children.

### A Question of Bank Balances.

Seated at his desk in his room at the Rice Hotel, Lieutenant-Commander Sousa rose to greet his interviewer with the same old Sousa smile, eyes twinkling kindly and humorously and mouth turned up at the corners as if always ready to laugh at the amusing things of life.

"You are busy, I fear?" he was asked.

"Just busy writing some checks. You know it's a worrisome business—you've got to be sure when you write a check for \$4.75 that you've got that much in your balance and it keeps me figuring."

"But you don't have to worry about bank balances, surely."

"Well, we've heard a good deal of talk about hard times lately but it hasn't affected us. We've had the same old Sousa crowds and our tour has been another evidence of the love and kindness of our friends. It was almost worth having that terrible fall from my horse just to find out how many good friends I had. For two weeks it was pretty serious but when I became convalescent and could receive in person the messages of sympathy and concern it became a most heart-warming experience, in spite of what I suffered."

### Short Skirts Discussed.

"As I say, hard times have not affected us. And I notice," he added smiling mischievously, "it has not affected the dress of women. They still appear just as smartly gowned, just as handsome, as always. I like the present freedom in women's dress. The old unsanitary long full skirt that swept the ground was not beautiful, and it was not graceful."

"Then you approve of the short skirt and the other modern fads?"

"Well, I think a skirt should be— that reminds me of Henry Van Dyke's description of a good speech. 'Long enough to cover the subject and short enough to be interesting.' I heard Van Dyke spring that at a banquet but the paragraphs and after-dinner speakers are trying to steal it from him. He said it first, though."

"Van Dyke is a mighty good friend of mine; my son was at Princeton when he was a professor there. He is a fine man, a great poet."

"I don't think, however, that the length of a skirt has anything to do with the morals of the wearer. A

dies. I have seen my wife manage horses that few men could manage, and she rode side saddle. One of my daughters is really a remarkable horsewoman and she always rides side saddle.

"Once when I was staying in Northampton, England, I sent my colored boy out to find a saddle horse and riding companion for me, the riding companion to be a guide to the scenic and historic beauty spots of the place and to take care of me in case of accident. He returned with the report that the head of the local riding academy was a woman and that she requested the pleasure of acting as my riding companion. We became very well acquainted and when I commented on her riding side saddle she replied that she could ride both ways but that on the hunting field she always rode side saddle because it was safer.

"I remember quite well when they started this cross saddle riding for women. The Western women had to ride that way because they had only men's saddles out there in those days. Gradually the women of the North took up the custom and at first the riding academies went off into tirades against the practice. Suddenly they all had a change of heart and I finally discovered the reason. A woman's saddle cost at that time from \$110 up. A man's saddle cost \$35 or \$40. They soon figured the difference in expense and for economy's sake decided overnight that cross saddle riding for women was all right."

"Your friends down here were much concerned about you when we heard you had fallen from your horse," he was told.

### Horse Hardly to Blame.

"The horse was hardly to blame."

Mr. Sousa replied. "I had been warned against him because of his sullen disposition, but that was caused by a cataract growing over his right eye. He had taken to eating dirt and mud, too, and was probably suffering from some organic trouble. No man ought to ride a sick horse. When I took him out that morning he was in particularly bad humor. We came to a rocky path where he should have walked and when I tried to pull him into a walk he went faster instead. Faster and faster he went until finally he came down, falling to the right and throwing me to the left. It was a merciful fall, in that I cleared the horse, but I was terribly bruised and my nerves were smashed for days."

"The critics have been terrible, though. They call me the snappiest one-armed conductor in captivity. I am now recovering the use of my other arm, though, and you know I was always a quiet conductor. On my first German tour the critics said I did not direct, that I suggested to the audience and to the band and conducted by suggestion. That was a good criticism. Sometimes, especially for solo accompaniments, I have my band so well drilled that they play without a conductor. Each man is, in his way, conductor. Sometimes people hearing the band for the first time have wondered why I dropped my arms to my side and just stood there. My men were drilled; each was expected to

## Enthusiastic Audiences Hear Sousa's Concerts

BY ELLEN D. MACCORQUODALE.

Two large audiences heard Lieutenant Commander John Philip Sousa's Band at the City Auditorium Saturday, the matinee audience containing a large number of school children and the night audience being composed largely of adults.

At both concerts one theme was on every tongue:

"No one can conduct a band as can John Philip Sousa. And a Sousa march has a 'swing-along, swing-along' rhythm that can not be paralleled by another composer of marches."

The perfection of the readings and the fine restraint with which the orchestra played were compared by music connoisseurs to the effects obtainable with an orchestra. Certain passages were delivered with a delicacy and purity of tone that caused the listener to hold his breath at the sheer beauty of the music, while in the more spirited lines the buoyant winds and drums were like a draught of wine or the sweep of fresh, cool winds after confinement in a stuffy room.

Sousa's own compositions are all of a descriptive nature. When composing he has a mental picture which he describes or reflects in his music. His pieces are, therefore, full of color and animation, themes of "human interest," presenting pretty little chapters from the great drama of life.

### "Every Man Is a Soloist."

As to the perfection of ensemble, the brilliant glissandi, the exactness of detail which characterizes Sousa readings, the great bandmaster explains that very simply:

"Every man in my band is a soloist. They are expert sight readers. They are drilled until they know their scores as you know your alphabet. Any one of them could step out on a moment's call and play a solo. And they have been so carefully rehearsed—no, drilled is the word, they are actually drilled—that I could step down from the dais any time I chose and they would play right on, without a hitch."

At both concerts Saturday Sousa was given an ovation. The loving esteem in which he is held was evidenced by the comments heard on all sides:

"He is better than ever, more mellow, more heart-warming."

"His new compositions are wonderful; you want to get up and march when you hear them."

"I heard him 20 years ago, and I believe his band is better this year than it was then. He is like good wine—he improves as he gets older."

Although Sousa's left arm was not used with the old-time vigor and snap, due to an injury received when he fell from his horse last summer, the playing of his men had all the virility, the compelling magnetism, that have made Sousa's band distinctive for 30 years.

### The Matinee Program.

The matinee program began with a Liszt rhapsody, the Fourteenth. Sousa then presented his star cornetist, John Dolan, in a Rogers composition, "The Volunteer." The brilliant playing of the young musician brought a spirited encore call, and he responded with "Lassie o' Mine." Sousa then swung his band into one of his own pieces, a suite entitled "Three Quotations." Each movement is a bit of descriptive music. The first is:

St. North Tex  
JAN 13 1922

### HEAVY DEMAND MADE FOR TICKETS TO CONCERT

The famous Sousa band, an organization of nearly one hundred musicians is coming to Fort Worth on Wednesday, Jan. 18, and will play an afternoon and evening concert on that day at the First Baptist auditorium. An unusual demand for tickets at the Harmony club office, testifies to the popularity of this great musical organization.

Senator Lafayette Young declares that music and patriotism both owe a debt of gratitude to John Philip Sousa, who for the last twenty-five years has been playing in American cities and towns, and in every city has played patriotic music.

Two splendid programs for the Fort Worth concerts have been arranged and many encores will be given from the many patriotic compositions of the great band leader himself.

A section of the lower floor has been set apart for children for the matinee at a reduced price. Tickets for the two concerts are on sale at the Harmony club office, at Fakes & Co.

The king of France marched up the hill

With twenty thousand men;

The king of France came down the hill

And ne'er went up again.

The second is: "And I, too, was born in Arcadia," and has the atmosphere of a pastorate.

The third is: "Nigger in the Wood Pile," featured by the shuffling of dancing feet, swift and emphatic syncopation and buck and wing steps, with several jig-step passages. As an encore the band played "On the Campus," by Sousa.

Miss Mary Baker, presented as soprano soloist at the matinee, sang Wilson's "Carmenita" so well that she was recalled and sang as an extra number "Carry We Back to Old Virginia."

The first half of the matinee program ended with "The Hymn to the Sun," from Mascagni's "Iris," with U. S. Field Artillery March by Sousa as an encore.

The "mixture," "Showing Off Before Company," arranged by Mr. Sousa to illustrate band instruments and parodying popular and familiar airs, was received with much interest because of the educational value of the talk given by C. J. Russell, who named and explained the instruments as they were presented.

### Harp Solo by Miss Bambrick.

The piece began with a harp solo by Miss Winifred Bambrick. The three oboes were then presented, followed by the clarinet family, five big sousaphones, the flutes and four piccolos, the trombone choir, the post horn, the euphonium, two cornets, a trumpet, another cornet, another euphonium, the saxophone family, a tambourine exhibition, accompanied by a jazz orchestra, three bassoons, and the xylophone, with George Carey as xylophonist. The drums and tympani were not brought to the front, but were in evidence at the rear of the stage, and marked the entrance of other instruments.

Sousa himself came on at the last and conducted the brilliant finale to this number, presenting the cornets in a final ensemble passage. The post horn solo was played by John Dolan, a versatile young musician, who not only functioned as star cornetist, but took the baton for the soloists' accompaniment, while the veteran bandmaster looked on at the achievements of his protégé.

Joseph De Luca was presented in his own composition, "Beautiful Colorado," played as a euphonium solo, with "Somewhere a Voice Is Calling" as an encore. The tones of all the instruments, as played in turn, were sweet and lovely, each in its own peculiar way, but Mr. De Luca's euphonium solo, which followed "Showing Off Before Company," was so technically flawless and exquisite in tone as to merit the special applause it received.

### Play New Sousa March.

Sousa's new march, "Keeping Step with the Union," dedicated to Mrs. Warren G. Harding, wife of the president of the United States, has the same swing and alertness which characterizes the Sousa marches, with a suggestion also of the smartness of the gay society life of the capital this winter during one of the most brilliant regimes ever enjoyed by a president's lady. For an encore, the band played "The Stars and Stripes Forever."

Miss Florence Hardeman's violin solo was Weinawski's polonaise in D flat, with Drdla's "Souvenir" as an encore. The violin tones were floating and pure against the accompanying background of muted band instruments. For "Souvenir" the harp alone carried the accompaniment.

Following the closing matinee number, "Dale Dances of Yorkshire," by Wood, the audience called with a storm of applause for more of Sousa's music, but no more encores were given.

### Musicians Outdo Themselves.

At the evening performance, with a big audience showering applause upon the conductor and his organization, the musicians outdid themselves in eloquence of woodwind and cornet choir and fine support of basses and percussion instruments. The golden-throated brasses, the silvery flute and oboe notes, the limpid tones that dropped like pearls from the harp and the melodious rumble of bassoons and sousaphones made music of a sort that stirs the blood and quickens the pulse.

Goldmark's "Springtime" overture opened the program, the following program explanation adding to the enjoyment of the number:

"The principal theme, a fiery subject delivered by the single reeds, is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brasses. Episodic matter is heard, birdlike passages are reintroduced, and a final section brings the overture to a brilliant finish."

John Dolan's cornet solo, Arban's "Carnival of Venice," followed, and he had to play an encore, "Lassie o' Mine."

Sousa's new suite, "Camera Stud-

ies," brought such big applause that he played the old favorite, "Washington Post," and when the audience clamored for more played "El Capitán" and "Social Laws."

Miss Mary Baker's solo, "The Wren," by Benedict, was a number permitting much vocal display, and her encore numbers were "Carry Me Back to Ol' Virginny" and "By the Waters of Minnetonka." The flute obligato to "The Wren" was played with good taste and musicianship by R. Meredith Willson.

After the picturesque scene described by the music of Massenet's "Angelus," the band played as an encore "U. S. Field Artillery," and "Love Nest," a humorous, with much descriptive and episodic matter included and a play on familiar tunes, such as the popular wedding marches and love songs.

"The Fancy of the Town," arranged by Sousa, was a wedding of tunes popular during the last decade.

George Carey's brilliant performance of Mendelssohn's "Rondo Capriccioso" on the xylophone was so popular with the audience that he played two encores, "Humoresque," by Dvorak, and a jazz tune.

Sousa's new composition, "On the Campus," brought demands for two encores, "Stars and Stripes Forever," and "Sabre and Spurs."

Two movements from a concerto in F sharp minor by Vieuxtemps were played by Miss Florence Hardeman, violinist, with the technique and interpretation of an artist. She played as encores "Souvenir," by Drdla, and "Traumerel," by Schubert. Miss Winifred Bambrick, the harp soloist of the band, played beautifully in accompanying Miss Baker and Miss Hardeman for their encores.

"Cowboy Breakdown," a piece based on "Turkey in the Straw," and arranged by a Texas composer, Guion, brought the program to a rollicking finish, the bandmaster refusing the insistent call for another encore.

It was estimated that 6500 persons heard the band at the two concerts Saturday. Edna W. Saunders presented Sousa and his band as the second attraction in the Saunders series of musical entertainment for the 1922 season. The band will be presented in Galveston today at the auditorium in matinee and night concerts.

Following the program Saturday night, Mr. Sousa granted an audition to the "Baby Band" of the First Methodist Church, with Victor Alessandro, Jr., as conductor. Mr. Sousa expressed much delight at the performance of the children, and the vim of the youthful conductor, shaking hands with him and congratulating him as a coming conductor of great renown. Mrs. M. D. L. Martin, who organized the band, had charge of the children and Mrs. E. C. Chinn played their piano accompaniments.

Waco Texas  
JAN 14 1922

### SOUSA'S BAND COMING

"My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and drank in lacteal fluid and patriotism simultaneously, within the shadow of the great white dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, N. W. Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming." That's the way John Philip Sousa, who will appear here soon, feels about life.

After 29 years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that Lieut. Com. John Philip Sousa would be weary of concert-giving and of travel of every sort.

In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them and clamor for them. It is not for money alone that Sousa endures the fatigue and deprivations of travel, he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.